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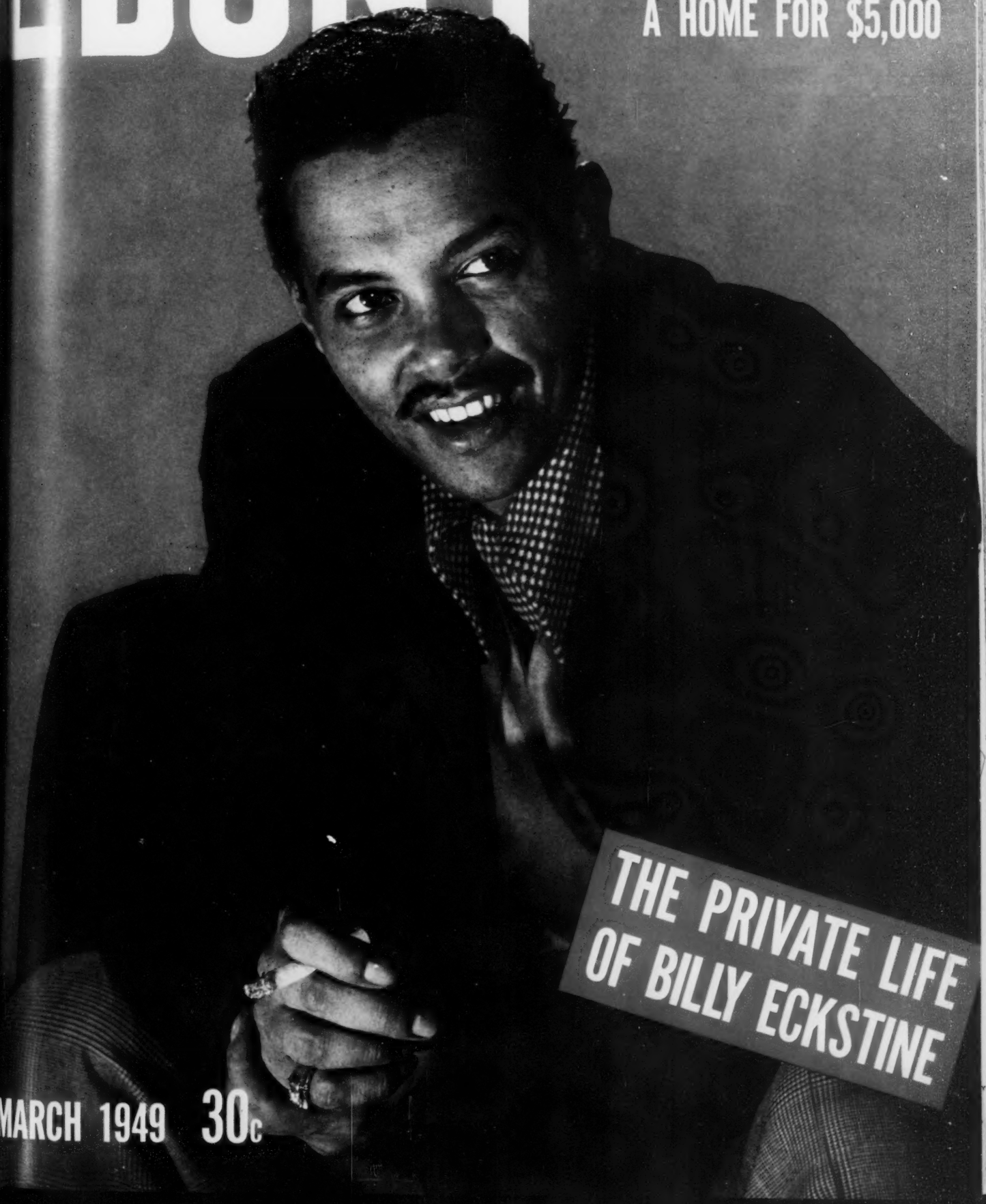

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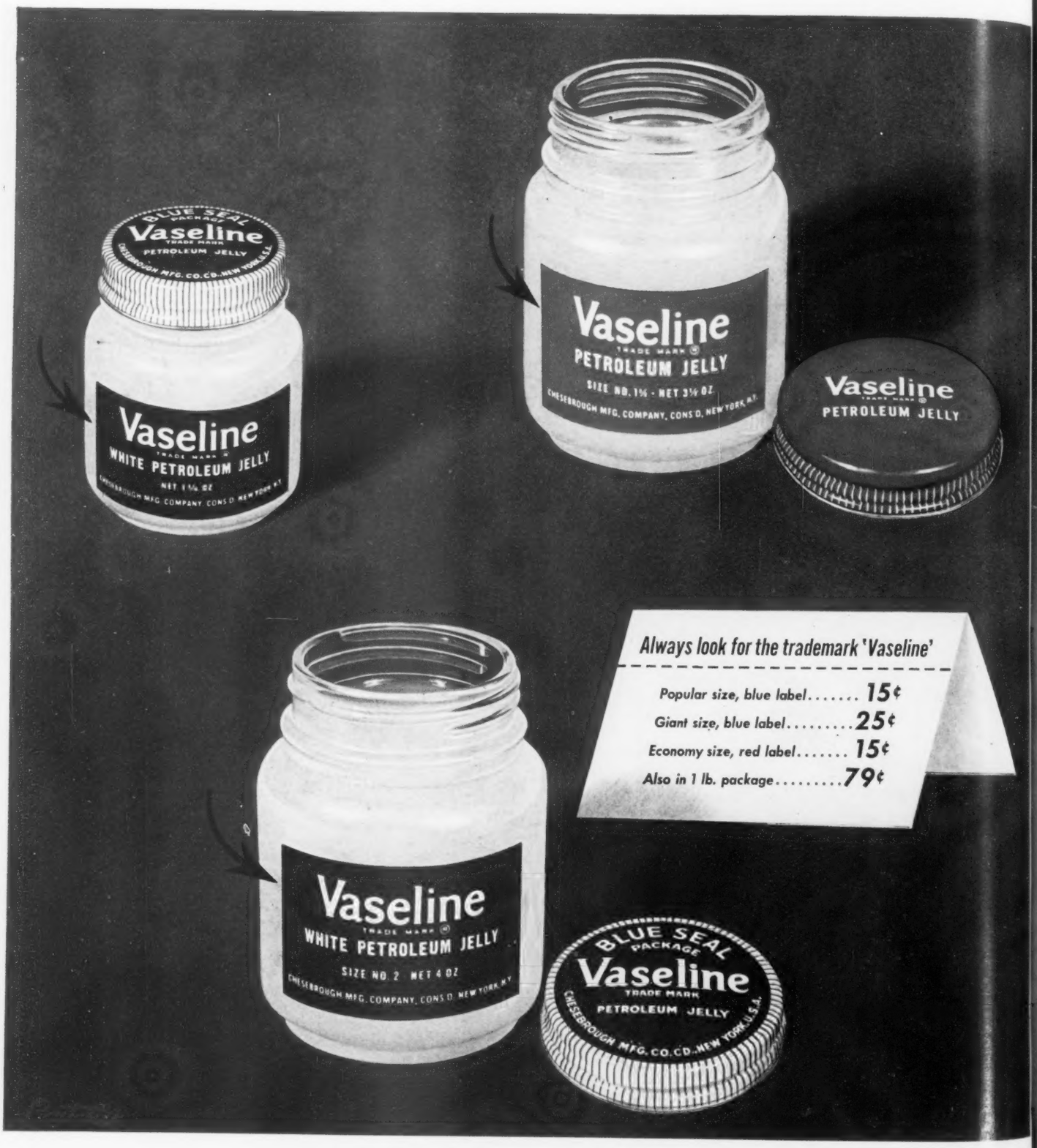

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LETTERS AND PICTURES

THE POWELLS

I got such a thrill reading about "My Life With Hazel Scott" by A. Clayton Powell. If every wife and husband had a life like that, what a great world this would be.

ESTELLE NICHOLAS

Brooklyn, N. Y.

I for one am nauseated from looking at and hearing about Hazel and Adam.

It was a great shock to me to learn that Congressman Powell would permit publication of any such article over his name. It seems in very poor taste. It also seems in bad taste for the Powells to continue to parade their wealth so brazenly. I wonder if many people are interested in that or in their intimate private lives. The assumption always is that when two people are married and living together they are happy, or if they aren't no one expects them to admit it. Therefore, please let them rest until they again make news.

If their love story is one to inspire, which in my opinion is open to question, it has been told and retold way past the saturation point. Let us have more of the fine stories that your magazine is mainly noted for.

EDITH P. SMITH

Muskegon, Mich.

I read with interest the article, "My Life With Hazel Scott," by A. Clayton Powell, Jr. He displays exceptionally well-developed talent for writing. Here's hoping he will have more to write of the same high quality. I also want to compliment you for the photo coverage.

ADOLPH ABROM, JR.

Anderson, Ind.

I believe that I am a very broad-minded person. I have read your January edition by Clayton Powell, Jr. and can't see anything in it to prove that he's a minister.

It may be that I have a wrong impression of what a *man of God* is supposed to be. All I can say is that Clayton Powell is not him. I really can't see what Powell can tell his congregation for there really is nothing for him to say since he does all the things he is not supposed to do.

I wonder whom he thinks he is fooling? Certainly not God. He is what I call a Sunday morning Christian; raise hell all through the week and shout on Sunday. So, don't be surprised on that final day if he is left standing in the heat.

He may be a good husband, a good father and a fine Congressman, but he is not a minister.

LUCILLE STEWARD

Cleveland, O.

"There are smiles" . . . But the smiles that fill our hearts with sunshine are the smiles that we see on the faces of the Powell family.

The family we are so proud of belongs on our side. I am referring to the story, "My Life With Hazel Scott" in the January EBONY. Need Congressman

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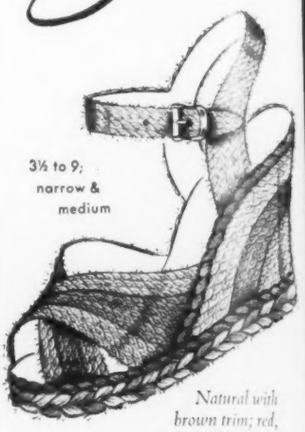

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LETTERS *Continued*

Powell tell us he is happy? No. Those smiles tell us all we want to know.

After reading the article, I thought here are two "great people" who have given so much to the world. Hazel Scott who has given pleasure and enjoyment to thousands of people with her beautiful music, happiness to her husband and most of all a son who will grow up to follow in their footsteps. And Adam Clayton Powell, Jr., Pastor and Congressman. In Congress he has fought so hard for our people and has accomplished so very much, with him to back up us and we have much to be thankful for.

Also in his church, as pastor, he has done so much to hold the love and respect of all his people.

God bless America's No. 1 family and may they always wear those smiles —"Smiles of Happiness."

VERONICA MARSH
New York, N. Y.

I have just had another emotional and intellectual thrill by reading the January issue of EBONY.

As I enthusiastically read your account of the family and professional relations of Dr. and Mrs. A. Clayton Powell, Jr., I learned how to apply practical psychology in family relations.

Because of the high editorial quality of your magazine, it is, out of sight, the greatest of all the magazines produced by the Negro press. I especially like the sex articles you frequently publish. Because of its highly scientific facts, you are giving the younger generation a saner view of sex and marriage than the older boys and girls had.

That, I suppose, is the reason for much of the criticism you get from many of the older heads for your stand on sexology: It shows their children how far "off the beam" is the "under-the-bridge" information their parents have of sex.

Yet it is true that correct information about sex is much more decent and desirable than such unmentionable things as gonorrhea and syphilis; divorce and alimony.

For that reason, as a minister of the Gospel, I am urging you to continue your scientific and very humanitarian fight against sex ignorance. We who are qualified for the ministry, not only in theology, but in sociology and psychological sciences, know how greatly sex ignorance contributes essentially in crime and underworld activities. We also know its insidious relationship to family disclocation and warped personality.

As a pastor, I had the president of our junior mission use your sex articles as a course of study, and in spite of the sarcastic reaction of some of the more orthodox Christians of our congregation, the young people and the educated older ones congratulated us for what they called such a needed course.

REV. C. H. PEARSON, D.D.
St. Louis, Mo.

ADOPTIONS

We were very enthusiastic about your article discussing the need for adoption homes for Negro children. Our agency which places both Negro and white

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Continued on Next Page

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says

Mrs. BERNARD BURCH
Los Angeles Home Economist

Before her marriage, Mrs. Burch *taught* Home Economics, so she really knows how to beat today's high food prices. She knows that Carnation costs much less than bottled milk—yet it's rich and heavy enough to whip. So just a little gives coffee an appetizing creamy-brown color and delicious mellow flavor.

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"from Contented Cows"

LETTERS *Continued*

children for adoption would welcome inquiries for adopting families in Connecticut or a nearby state. Every year we have children who cannot be placed for adoption because no home can be found. These children, if a permanent home is not found for them in infancy, often grow up in a series of boarding homes without any real sense of belonging to anyone.

I am sure that many families are not aware of this need, or of how much happiness they can get from having a child of their own through adoption.

VERNE WEED
Adoption Supervisor
Connecticut Children's Aid Society
Hartford, Conn.

CANCER

Your article on cancer is exceptional!

I do feel, however, that you should have listed the seven danger signals of cancer as such. Only by putting these seven danger signals before the public can we, and you, help to conquer this dread disease.

CANCER'S DANGER SIGNALS

1. Any sore that does not heal, particularly about the tongue, mouth or lips.
2. A painless lump or thickening, especially in the breast, lip or tongue.
3. Progressive change in the color or size of wart, mole or birthmark.
4. Persistent indigestion.
5. Persistent hoarseness, unexplained cough, or difficulty in swallowing.
6. Bloody discharge from the nipple or irregular bleeding from any of the natural body openings.
7. Any change in the normal bowel habits.

We hope that many more publications will carry excellent articles such as yours.

MARY F. ROSENBERG
Assistant to the Commander
American Cancer Society
Milwaukee, Wis.

You are to be congratulated on your article on cancer in the January 1949 issue of EBONY. It is to be hoped that this article will stimulate interest among the Negroes in taking advantage of facilities that are available to them.

You are probably aware of the fact that in Baltimore there are three detection clinics, including one at the Provident Hospital. This is the only detection clinic which is not booked up months ahead. I would like to encourage you to have a follow-up article on this particular subject.

HOWARD W. JONES, JR., M.D.
Medical Director
American Cancer Society
Maryland Division, Inc.
Baltimore, Md.

You will probably be interested to know that the Virginia division has financed a young Negro doctor from Roanoke in the amount of $12,000 for further education in the field of cancer at the Memorial Hospital in New York City. Also that all of the cancer clinics supported by the Virginia Division admit Negro patients. We also pay for the radium being used in the Memorial Hospital in Roanoke.

Personally, I feel that your article is excellent, and it will help greatly in the

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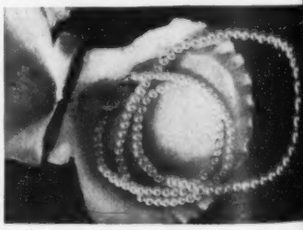

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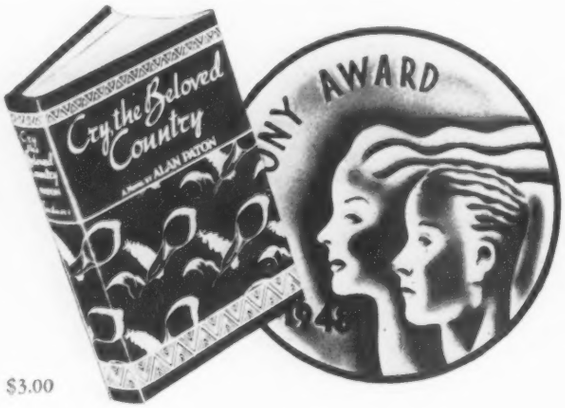

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LETTERS *Continued*

program of education designed to cut down the cancer death rate.

L. H. PETERSON
Managing Director
Virginia Division
American Cancer Society, Inc.

Charlottesville, Va.

I would like to congratulate you on the excellent story which just appeared in EBONY on cancer. Such stories as this will increase public knowledge of health problems so that the public can be protected by early recognition of disease processes.

N. O. CALLOWAY, M.D.
Director of Medical Affairs
Provident Hospital

Chicago, Ill.

CAPE VERDIANS

I read your story on "Cranberries" and the Cape Verdians. The minute I saw it I knew there would be fireworks from both sides. You made one mistake. You told the awful truth and it hurt. Some Cape Verdians are the best people you would ever want to meet anywhere in the world and rank among the smartest in the country. I soldiered with a few swell ones in the Army.

The ones that do all the slurring of the Negro in public are the object of my contempt. One place he knows you as his friend but downtown, make sure he speaks to you first because if he gives you that sheep-killing dog look and stares at the ground, it means he is passing for white. It doesn't bother many colored people around Boston. They pay them no mind because they know what to expect.

The Negro American can get along well without any group of people who are noted for disowning their own mothers, fathers, sisters and brothers for the sake of passing as something they are not.

LLOYD "ROY" WILLIAMS

Cambridge, Mass.

I really enjoyed your November issue of EBONY. Especially the story on cranberries. Every word in that article is exact. I know, for I had lived in Onset for several years.

I hope to read more about the Cape Verdians in the future. It will undoubtedly help to better conditions and understanding of my brother Cape Verdians.

JOSEPH G. PINA

Boston, Mass.

BEBOP FASHIONS

In your December issue of EBONY, your reporter or whoever wrote "Bebop Fashions" can be and will be sued for libel by the International Muslim Society of Greater New York City.

Dizzy Gillespie and Thelonius Monk are both friends of ours and they are not Muslim. Any Muslim wears his rightful name either through birth or if one adopts "Islam," he has his name changed legally through the courts.

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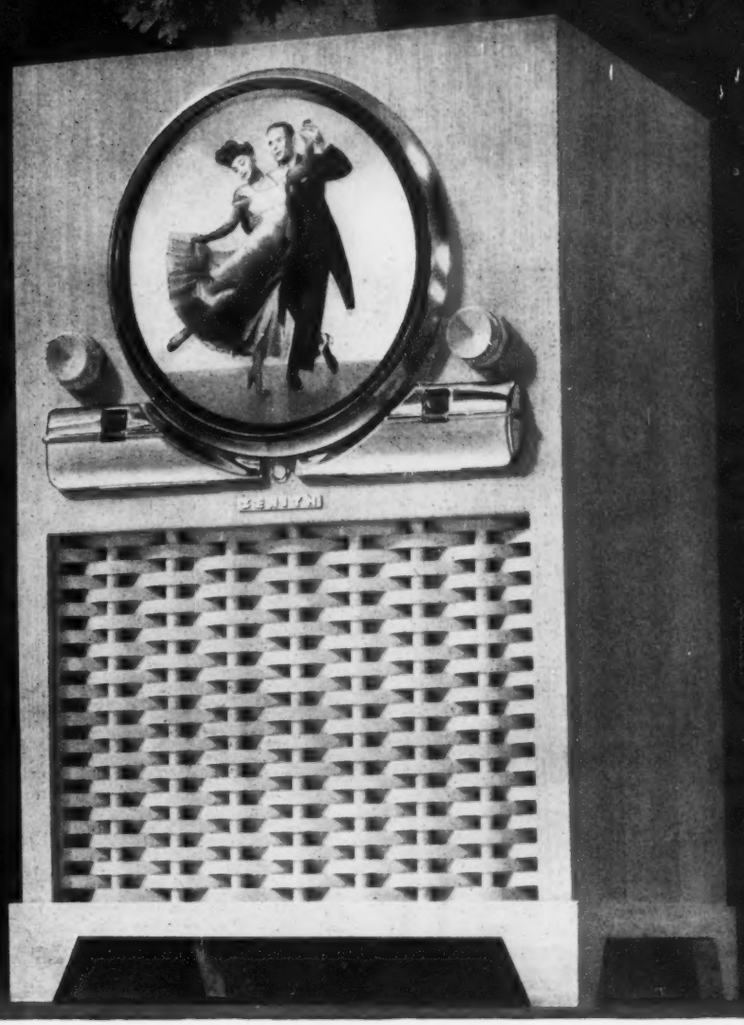

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BACKSTAGE

FOR SOME WEEKS EBONY's food editor Freda DeKnight has been touring through cities in the East and Midwest to present to overflow audiences a cooking clinic that has been hailed everywhere as a hit show. Designed to give tips to housewives on how to prepare well-balanced meals at low cost as well as demonstrate the newest in recipes and kitchen gadgets, the food clinics are a public service of EBONY for readers everywhere. Staged jointly with local Urban Leagues, the clinics were started as an experiment but their tremendous success will assure their continuance in coming months all over the nation.

Typical clinic, such as that in Cleveland at the East Ohio Gas Company model kitchen (see above), includes a talk on nutrition and home making, preparation of a typical recipe from Mrs. DeKnight's "Date With A Dish" feature in EBONY, demonstration of new gadgets and serving the "Dish" to all in audience. An experienced hand in her field, Mrs. DeKnight has been received by enthusiastic audiences in all her appearances. Many model kitchens have not been big enough to handle the large crowds and people have had to be turned away because safety regulations prevented standing listeners.

However, Mrs. DeKnight's coming itinerary will include revisits to many cities and dozens of new stops. To make certain you get your reservation in advance for these food clinics, watch local newspapers for announcement of Mrs. DeKnight's demonstration and contact your local Urban League for reservations.

* * *

Next month marks four years since the death of President Roosevelt. To mark the occasion EBONY will publish a highly significant document, the personal memoirs of Mary McLeod Bethune in her trips to the White House during the New Deal. Perhaps closer to Roosevelt than any other Negro in America, Mrs. Bethune met regularly with the President to consult on his fight for equal rights for all. These talks were all private and off the record. Now the foremost women's leader tells for the first time what the President's attitude really was towards the Negro, how he felt about strategy in winning justice for the race. Hers is a moving, exciting and important article you will most certainly want to read.

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EBONY

VOL. IV, NO. 5 MARCH, 1949

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CONTENTS

EMPLOYMENT

The World's Most Dangerous Job 13
Tough Negro sandhogs help drill longest U. S. underwater tunnel

OVERSEAS

British Families Adopt Brown Babies 19
Illegitimate tots left behind by Negro GIs finally find homes

ENTERTAINMENT

Duffy's Tavern 23
Radio comedy gives its 'brainiest' role to veteran Negro actor

Backstage by Langston Hughes 36
Entertainers keep busy with hobbies and friends between acts

The Private Life of Billy Eckstine 54
Top singer and wife lead topsy-turvy life in spotlight

ART

Africa's Greatest Artist 27
Youthful Nigerian weds ancient and modern techniques

SPORTS

Lady Boxer 30
Husky Negro girl claims title as 'chick champ of the world'

BUSINESS

The Last Days of Jim Edwards 39
On big ranch, greatest Negro cattleman lives with memories

The Crime Files of Sheridan Bruseaux by Robert Lucas 60
Ace Negro detective has handled key cases for big corporations

HOUSING

How to Build A Home for $5,000 by Ray Duncan 42
Noted architect Paul Williams gives blueprints for small house

RELIGION

Red Cap Preacher 49
Lunchtime service in N. Y. train station draws humble and high

DEPARTMENTS

Letters and Pictures to the Editor 4
Date With A Dish: Leg of Lamb 33
Ebony Awards of 1948 34
Photo-Editorial: Do Negroes Hate Themselves? 52

COVER

Billy Eckstine, who has been called "The Bronze Balladeer," "The Sepia Sinatra" and "The Vibrato" at various times, is today the top-ranking male vocalist in America. In many areas of the U. S. he would probably walk off with top honors in a Most Admired Male poll. Aside from his excellent musicianship, his greatest claim to fame is never failing to elicit "Isn't he cute?" remarks from females. His handsome features on this month's cover, done by Stephen Deutch, tell exactly why.

EBONY PICTURES

The following is a page-by-page listing of the sources of the photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

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27 to 29—PIX
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33—WAYNE MILLER
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39 to 41—JOHN COLLIER, JR.—F.P.G.
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49 to 51—WERNER WOLFF—B.S.
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THE WORLD'S MOST DANGEROUS JOB

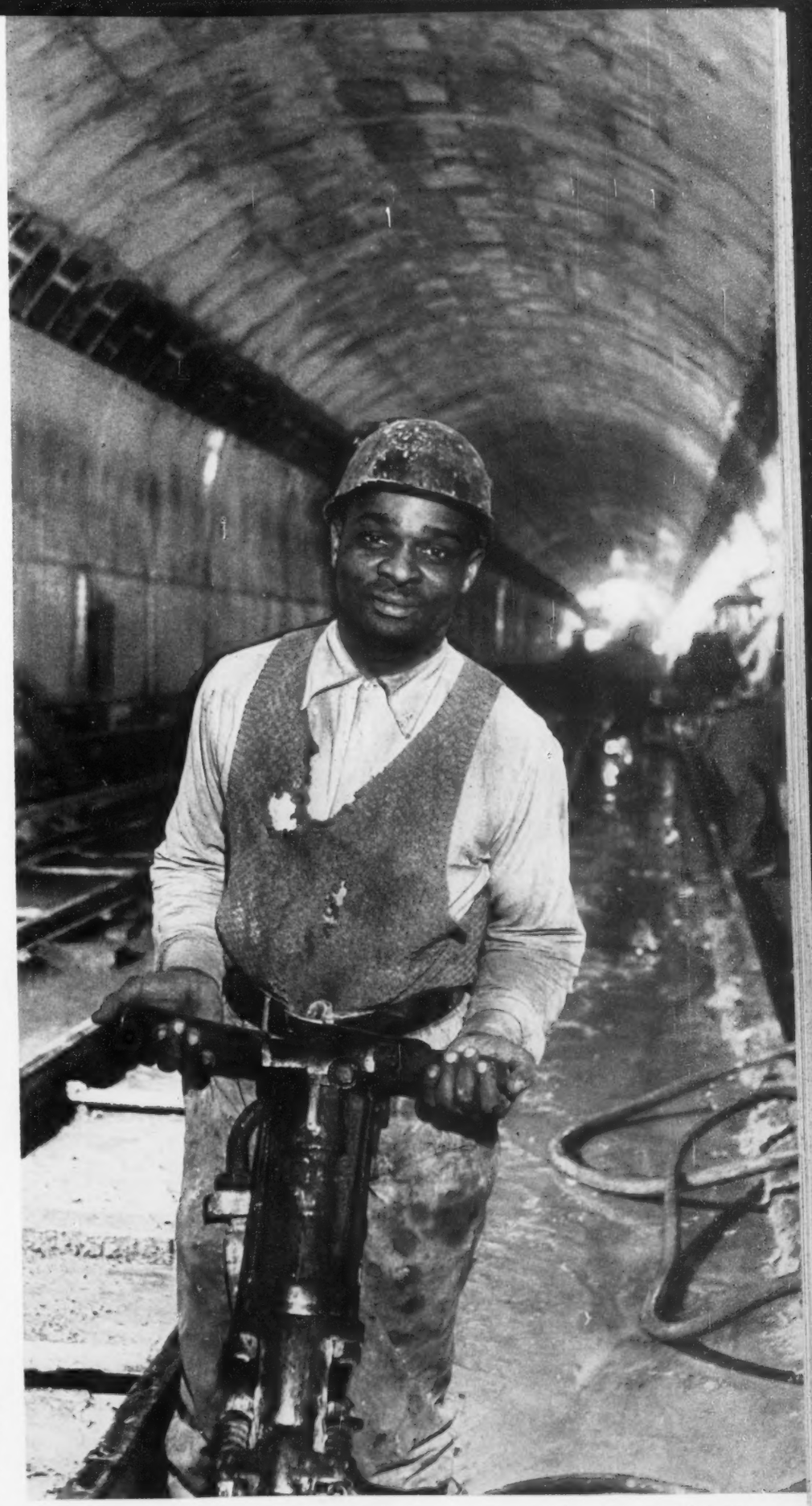
Tough Negro sandhogs help drill longest U.S. tunnel under New York's East River

ONE DAY next year automobiles will start streaming through a multi-million dollar underground highway stretching 115 feet below the bed of the East River and spanning the New York City boroughs of Manhattan and Brooklyn. This underwater roadway represents a triumph of U.S. engineering. It is a monument also, to the guts, skill and stamina of American labor, white and black—more specifically the grimy, panting footsore "sandhogs" whose incredible toil and sacrifices made possible this longest underwater vehicular tunnel in the U.S.

Affluent engineers sitting in warm offices drew up the plans for this $80,000,000 job, but it was lowly sandhogs, for years abused and underpaid, who went down the construction shafts and removed hundreds of tons of silt and conquered more than a mile of solid rock with their pneumatic weapons.

Between 1941 and 1948 these men took their lives into their hands and toiled in the bowels of the earth to build this vast underwater tunnel.

Sandhogging, probably the world's most dangerous job, has never been a job for softies and the introduction of new machinery and methods has not robbed it of its reputation for being the hardest work in the world. Negro workmen have played an important role in tunneling all over the U.S. and have been conspicuous in the building of the giant Brooklyn-Battery tunnel, working at every job below the rank of the $150-a-week "walking boss." They had backs, arms, legs, feet and hands broken by falls of slab; and saw comrades' lives snuffed out by all manner of horrifying disasters. Negro names are on the tunnel's casualty lists, both among the permanently maimed and among the dead.



New York's "preaching sandhog," Rev. Raymond Merriman, has narrowly escaped death ten times during his 28 years working in tunnels. One of 800 Negroes who have worked on the Brooklyn-Battery tunnel in the past eight years, the ordained minister carries Bible on job each day and reads between turns on his hydraulic drill.

Continued on Next Page

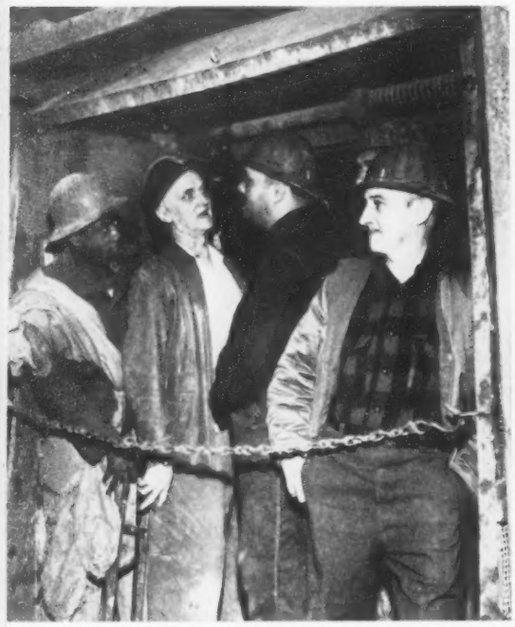
"Johnny Stone Gang" under foreman Stone (left) is typical tunnel outfit. It is mixed group with three Negroes. At present 400 Negro sandhogs work in tube.

JOB BIAS SPREADS BITTERNESS AMONG VETERAN SANDHOGS

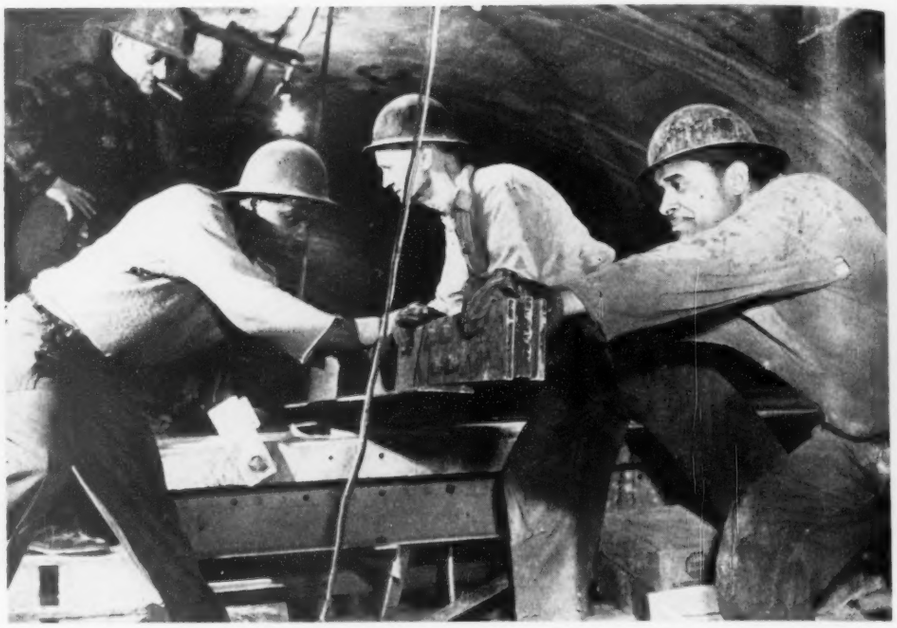
WHEN the George H. Flynn and [illegible]on and Hanger construction compani[illegible] which had received the two main Brookl[illegible] Battery tunnel contracts, began screening [illegible] applicants back in 1940, several hundr[illegible] of the horny-handed, strong-backed men in[illegible]viewed were Negroes—some of the most ex[illegible]ienced and most skilled sandhogs in the na[illegible]n.

Hundreds were employed, only t[illegible] be laid off when the war halted building in 1[illegible]2. But when excavation was resumed in 1[illegible]5, they reappeared in the mud-smeared c[illegible]s that carried sandhogs beneath the East R[illegible]r.

Wallowing in mud while water c[illegible]stantly

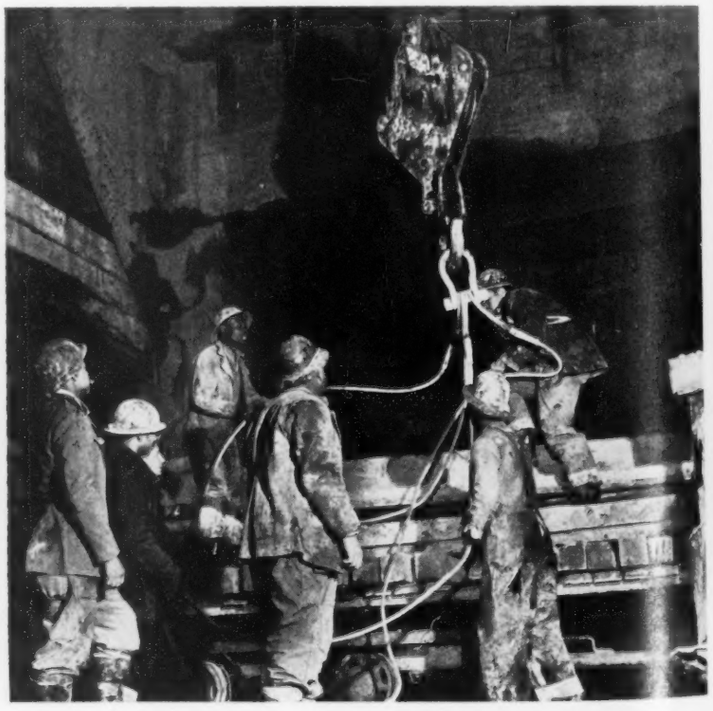


Going underground, gang will work on 2 to 10 p.m. shift. During early stages under air pressure, men work two hours, rest four, then work two more.



On the job crew moves heavy beams. During early sandhog days, rival Negro, Polish and Irish gangs raced to see which could bring out most cubic feet of earth. State laws regulating hours man can work under air pressure have cut down rivalry. Women are barred from tunnels since presence is considered unlucky.

Shovelling cement into forms to reinforce tunnel ceiling is hard, rough work. Tempo of job is furious and men have to relieve each other in teams. They stand ankle-deep in the soft concrete.



Removing timbers from shaft is one of last jobs in tunnel construction. Sandhog[illegible] is unsteady employment. Months sometimes elapse between jobs and sandhogs have [illegible] shift to other work. Work on Brooklyn-Battery tunnel is in final stages.

dripped d n from the tunnel roof, the sand-
hogs push a giant shield forward in three-
foot thrus with 28 hydraulic jacks. Then
3,000-pou cast-iron linings were put in place
to form th tube. Compressed air in the tube
keeps the th and water from rushing in and
engulfing men. They can work only half
an hour time under 50 pounds pressure.

Most of e casualties occurred in the early
stages of Brooklyn-Battery tunnel. About
20 sandh s got the "bends" each month.
Technical this results when sandhogs change
too quick from compressed air to free air.

Negroe were employed on every phase of the Brooklyn-Battery tunnel except senior supervisory and electrical jobs.

There have been no Negro "walking bosses" on any major tunnel job since 1920, although many have been and are qualified. These jobs pay $150 a week.

A few Negro sandhogs make as high as $16 a day in the Brooklyn-Battery tunnel, but the average one earns $13.20 for a day's work. There are three Negro gang foremen employed in the tunnel, and they head mixed crews.

The grievances of Negro sandhogs are those that trouble Negro workers in practically every major industry in the country: discrimination in promotions and in distribution of choice jobs.

One veteran Negro sandhog expressed an attitude towards the work now all too prevalent. "I'm proud of my occupation; it's the hardest in the world but it's honest and you get the feeling of helping to do something for civilization. But I'll never allow a son of mine to go down into one of these tunnels and work. Battling rock, mud, water, air pressure, the 'bends' and pneumonia is plenty bad. Having Jim Crow thrown in too is just too much for one man."

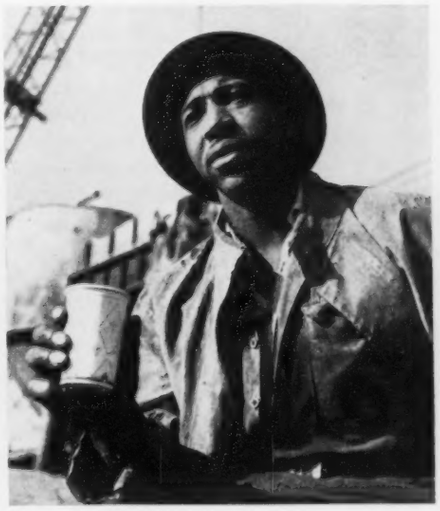
WHAT SANDHOGS THINK OF THEIR JOBS

Rev. Raymond Manley, 54, who has worked in tunnels for 35 years: "My faith in God has carried me through many ticklish situations. Once I was working along the Hudson River and there was a blowout and water gushed up all around us. I floated 60 feet to the top where I was pulled out. Two minutes after they pulled me out I went back and got my buddy. I think my religion saved me that time. Most sandhogs don't have religion, though."

Harvey Lawrence, 28, who served with the Marines at Saipan, Okinawa and Iwo Jima: "I'm a shield driver and it's skilled work. There used to be 60 Negroes doing this type of work down here. That was a year ago when work was going full blast. Now there are only 20 of us left. We get $16 a day. The pay should be better, with high prices and all. We've got a stronger union and we should be able to demand and get more pay soon."

Jeremiah Johnson, 52, who has done practically every type of sandhogging work: "I'm also a plasterer. I work at it when I can. When things get slack, though, I come back to sandhogging. It's rugged and rough and it's not the kind of life I'd recommend for the delicate members of the male sex. I've worked on the Holland and Lincoln tunnels and a lot of subway jobs. But this Brooklyn-Battery Tunnel is the biggest job of all."

George Pritchard, 62, who with his son Ernest (right) are the only remaining father-son team working in the tunnel: "I drill hard rock. I've worked on subways and tunnels all the way from Long Island to the Battery. It's mighty tough work. I've had some fun at it though. The work used to be good. But I ain't crazy about it any more. I guess I'm getting too old for it now."



Ernest Pritchard, 30, who works alongside his dad: "I like being a sandhog. It's kind of hard but it makes you feel good. It toughens you up. I've been on this particular job for eight months and I think I'll keep it up and follow the trade. I used to work in a factory but now that I'm married and have two kids, I need that $15 a day that I make sandhogging. And it's good to work right along with my dad."

Thomas Marshal, 41, who has worked on the B-B tunnel for three years and now makes $16 daily as a labor gang foreman: "A sandhog's job is the most dangerous in the world. He takes his life into his hands each time he goes down that shaft. Of course, I don't have much education. Maybe that's why I'm down here. I only got as far as the 8th grade in North Carolina. If I had more schooling I wouldn't be here."

Continued on Next Page

World's Best Cooks Couldn't Beat This Cake!

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*Names on request.

Chalking religious inscriptions on tunnel walls is part of Rev. Raymond Merriman's resolution to do "God's work on the job." He occasionally preaches to small groups of white sandhogs in the tunnel, intends to "enter God's work soon full-time."

PREACHING SANDHOG CHEATS

RAYMOND MERRIMAN, a 44-year-old Bible-toting tunnel worker, personifies the American sandhog. He has spent nearly 28 intermittent years at the gruelling trade of shaft sinker and subterranean tunnel borer, has felt the cold, clammy hand of death reaching out to touch him but always managed to sidestep the Grim Reaper by a combination of prayer, persistence and cunning.

The Reverend Merriman is convinced that it is not luck alone that has carried him through a series of frightful near-disasters, but credits his faith and "closeness to God."

"God won't let you down when you're in a tight spot," he says, "if you live the righteous life."

He is an ordained minister and assistant pastor of Abasso Church of Christ, but he goes on sandhogging just the same. He pays his own way in the church, accepts no salary and takes no fees for his "faith healing" of the sick.

"I want to be like Paul," he says. "Paul was a preacher and worker too. He was a tentmaker all week long, and on Sunday he preached God's word. I do what he did, work at my trade and preach on Sunday. . . ."

He has done every job a sandhog can do and has worked on every tunnel of any importance in the East. He has been a rock driller and a miner, a cement mixer and a pourer, a "dinky" driver and a brakeman, a common laborer and a caulker (his present job). He's also been a $145-a-week foreman of a gang. He now earns $16 a day caulking.

He has been near death so many times in so many tunnels that the experience is now commonplace. He is a man of infinite calm and his extraordinary self-control in moments of stress has been the biggest factor in staying alive.

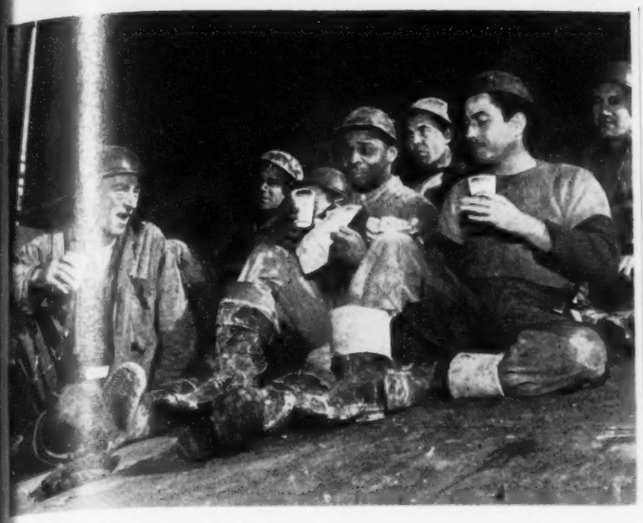
Merriman has been through at least ten critical experiences that would have meant death for most men.

Once he fell 75 feet down the casing during the Delaware Bridge job in 1922. A steel pin caught his boot and snatched him from eternity. He was unhurt.

During the Holland Tunnel excavation he fell 45 feet, landing on his stomach on the sidewalk. He got up, dusted off his clothes and walked away.

On another occasion his clothes burst into flame when the lamp he was carrying broke during a fall. Fellow sandhogs extinguished the flames.

One of his most miraculous escapes, he says, occurred in the Lincoln Tunnel. Merriman and his gang finished their shift and ascended the shaft. Thirty minutes later the gang that relieved them was rocked by a deafening blast. Five men were killed.



Eating lunch with group of sandhogs above surface, Rev Merriman relates some of his underground experiences. Sandhogs cut out swearing when he is around. He is proud of religious work among sandhogs who, he claims "need it as a group."

DEATH TEN TIMES IN TUNNELS

In the Polo Grounds-Concourse Tunnel a 1,700-pound plate fell on his foot in 1931 He suffered a minor fracture.

Once in the Lincoln Tunnel he accidentally picked up a 240-volt high tension wire and wasn't even burned. Workmen above him heard his screams and turned off the power.

One of his closest calls came in the Holland Tunnel when he fell into a lock full of cement and lime. Cunningly, he kept moving for two hours so the cement would not set even though he was chin-deep in the stuff. He came out with bad lime burns.

Once carrying 75 sticks of dynamite, he fell off a ladder into a big swinging bucket. Calmly he signaled the engineer to hoist him down. He's had the "bends" twice in his career. "It lasts three or four days. But the soreness lasts indefinitely. I have seen men with the bends who keeled over and died."

Though he is now a changed man in the service of the Lord, Merriman has had his underground education in violence. Before he was "called" he was a rough-and-ready type, a surly, sour, savage sandhog who drank, cursed, kept late hours and gambled. He also became involved in an endless series of fist fights on the job, in the locker room and in the union hall.

"You had to fight to work in those days," he recalls. "Years ago if a Negro got up to speak in the union hall, somebody would usually shout 'Sit down, you black so-and-so!' A Negro couldn't sit down in the locker room to eat his lunch without some tough Irishman coming up and throwing coffee in his face. One had to fight with such provocation. It was one constant fight to survive."

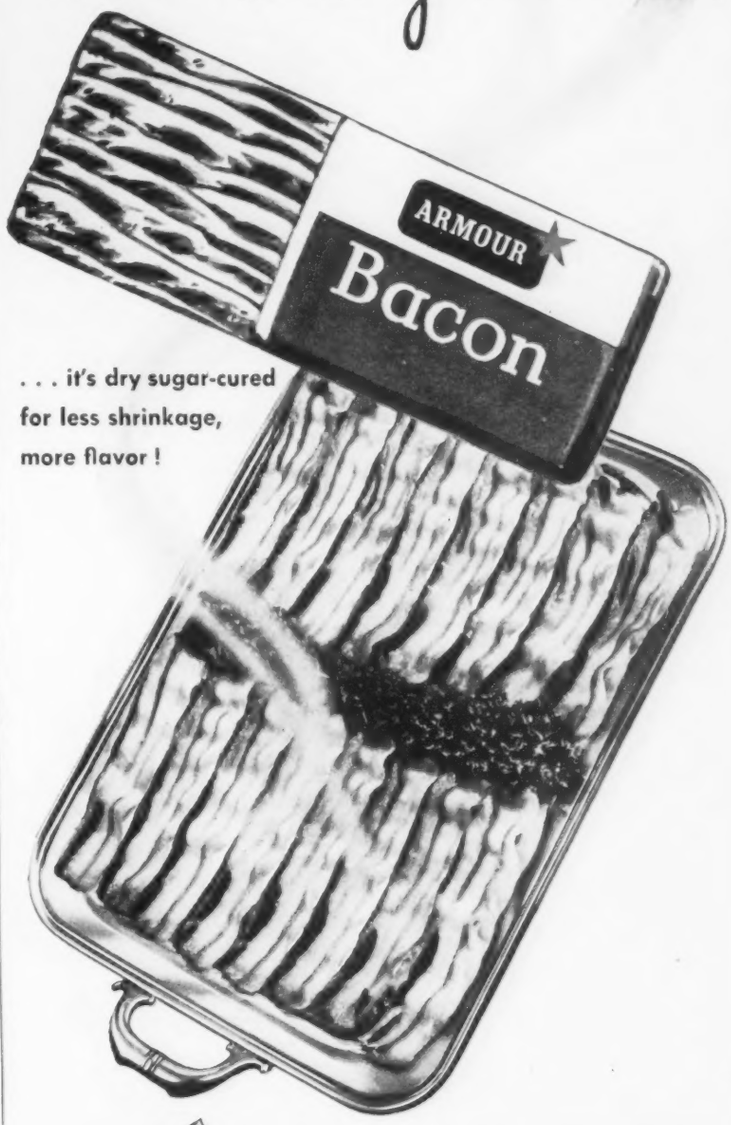
Merriman was "saved" in a most remarkable manner. One night in 1943 he had a "vision" while lying in bed in his Yonkers home. He envisioned himself kneeling in prayer before God Himself.

"What do you want me to do, God," he says he asked the Deity. God told him that he wanted him to start preaching. After "preparing" himself for preaching, Merriman plunged into church work, and soon became a pillar of the Apostolic Church in Brooklyn. He left that organization, however, after a couple of disagreements with the bishop. He was ordained April 24, 1946 in the Rising Star Baptist Church in the Bronx. Seven Baptist ministers officiated at the ceremony.

Merriman's rather negative view of the sandhog's life was sharply illustrated back in 1946 when his two sons came out of the services and asked him to find them jobs in the tunnel.

"I forbade them to work in this or any other tunnel," the reverend recalls quietly. "I told them to go and get themselves an education under the GI Bill of Rights and avoid the bitter struggles to eat and survive their father experienced. I told them there was no future in sandhogging."

For that tempting wood-smoky aroma!



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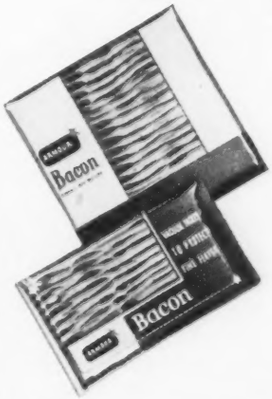

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A **DORE SCHARY** *presentation*

THE BOY WITH GREEN HAIR

starring

PAT O'BRIEN · ROBERT RYAN · BARBARA HALE *and* **DEAN STOCKWELL** *as "The Boy"*

RKO RADIO PICTURES

Produced by Stephen Ames · Directed by Joseph Losey
Screen Play by Ben Barzman and Alfred Lewis Levitt

Happy in her new home, little 19-months-old Lauretta Gomes plays with her new-found-sister Avola Johnstone and gets a goodnight kiss from her new father, John Johnstone (below), a $20 week factory stockkeeper. Lauretta, one of 1200 illegitimate babies of British mothers and Negro GIs, is being legally adopted by Johnstones under British law.

BRITISH FAMILIES ADOPT BROWN BABIES

Illegitimate tots left behind by Negro GIs finally find homes

MINUS any ballyhoo or hysteria, England today is slowly and quietly solving one of the most ticklish racial headaches of World War II—what to do with the illegitimate children of U. S. Negro soldiers and British mothers. These brown babies, shunned and maltreated in the postwar austerity years, are being gradually and successfully adopted by white English families and being brought up as British citizens.

After four years of wild rumors about a shipload of brown babies bound for America to be adopted by colored families, actually less than half a dozen have reached America, and these were sent to relatives. However, more than 200 British families have sought to adopt the colored war waifs, and more than 50 have already been permanently placed.

Some have expressed apprehension that Negro children will not be treated well by a white family, and might be used as servants. At least one county council has refused to release a child to a white family, and British social workers have expressed the opinion that "no colored child can grow up normally with a white British family." But the League of Colored Peoples, which has acted as sort of a monitor in these adoptions, finds that they are working out well and offer these colored children their best chance for a decent future.

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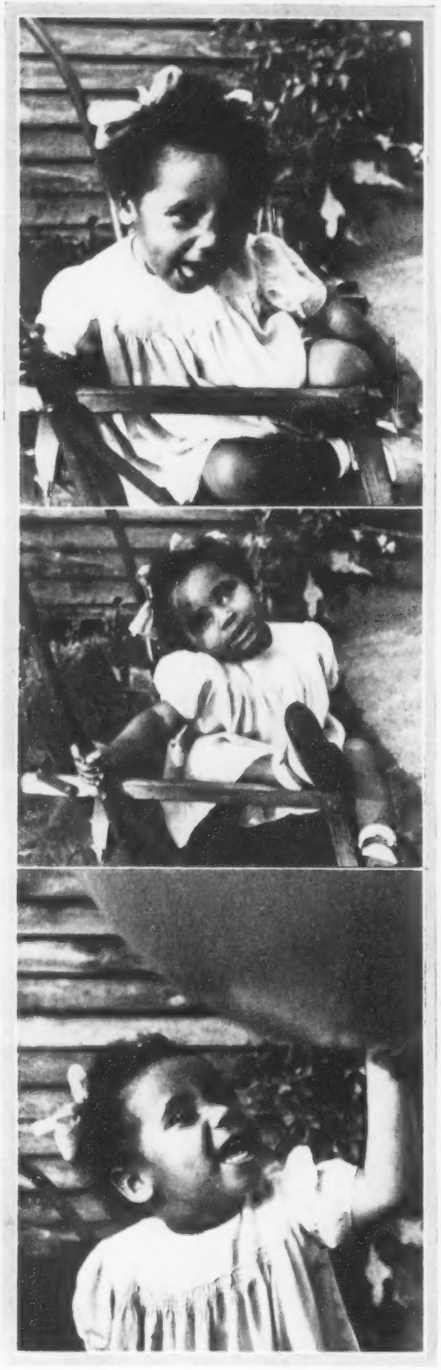


Healthy, happy baby Lauretta came to foster home three months ago undernourished and cowed by abuse. Now she's favorite in neighborhood, friendly with all.

Welfare worker for League of Colored Peoples calls at Johnstone home to see how Lauretta is getting along with family of Scottish descent.

Meeting neighbors, Lauretta listens to watch tick while in father's arms. In many cases adopted Negro children have become "village pets."

Brother Keith, 16, likes to tell his new sister stories. Keith has colored pen pal in America to whom he writes regularly.

Holding hands with new boy friend Graham, Lauretta is quick to make friends with neighborhood children. League of Colored Peoples is optimistic about adoptions by British families, feels that youngsters will be "ambassadors of good will between the races" and help wipe out prejudice in British Isles.

CLOSE CHECK KEPT ON FAMILIES WHICH ADOPT BROWN TOTS

FIRST SENSATIONAL news stories in the Negro press about colored war babies in England caused something akin to a let's-do-something-quick hysteria in many Negro communities. Overnight a half-dozen groups blossomed out with fund campaigns to help the tots and hundreds of requests for adoption by U. S. Negroes went overseas. Most of the letters in English files are from serious prospects, but one Alabama sharecropper wrote: "I hear that there are colored babies to be adopted. I want one. Please send the mother too—a blonde, 5 feet 6, for me to marry. I have a nice cabin here."

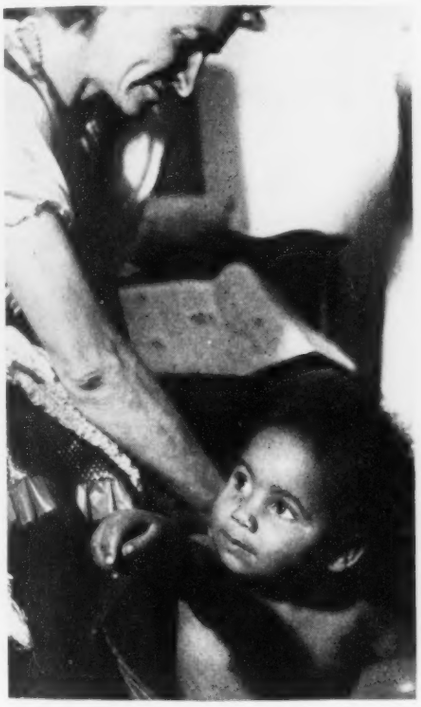
But the British Home Office was reluctant to have any children sent overseas for adoption, felt that wholesale export of half-Negro babies would be bad publicity for the Empire.

England's League of Colored Peoples, headed by Dr. Malcolm Joseph-Mitchell, decided to proceed with a program of adoptions in the British Isles. Within a month after its appeal in the London Daily Mirror, more than 200 letters came in from all over England. Most of them were from families like the Johnstones, who adopted little Lauretta Gomez.

Lauretta's white mother was of working class parentage from London's East End slums.

British Bobbie gets acquainted with the new baby in the neighborhood. One orphanage for brown babies was closed recently after two children died from starvation and 19 others were taken to hospital in critical condition.

Corner grocer always has a kind word for Lauretta when she goes shopping with her new mother. Some race-conscious Africans in England have frowned at adoptions, claiming youngsters will grow up as "colored imperialists."



Bath time before stove is new experience for Lauretta, who was quite filthy when taken into care by League of Colored Peoples.

Ready for bedtime in long, warm robe, baby Lauretta looks for her new father who always enjoys good romp with her before she gets under covers.

Mending tattered clothes, worn by child at arrival in her new home, keeps Mrs. Johnstone busy after Lauretta goes to sleep.

Little is known of her father, except that he was Negro. The tot's case came to the notice of the Royal Society for the Prevention of Cruelty to Children, which deals with cases of ill-treated children. Lauretta not only showed signs of malnutrition but also had bruises on her body which could have been caused only by beatings. She was afraid of everyone and the slightest noise caused her to break out in tears.

The League of Colored Peoples was called in on the case and they searched their files to find a family which would adopt Lauretta.

The Johnstones, who had read about the problem of the colored illegitimates in the Sunday papers and offered to adopt a child, were chosen. A veteran of the first World War, as well as the Spanish Civil War (when he was wounded with the International Brigade), Johnstone did light storeroom work in a factory near the London Airport, while his wife augmented their income by her earnings as a dressmaker at home.

When Lauretta arrived, Mrs. Johnstone had to be careful to smile when speaking, because the tot was still frightened by her past treatment. Gradually she settled down to become a normal youngster.

The League of Colored Peoples keeps a close check on how children are treated, as well as advising families like the one that wanted to know if special food should be fed babies with African blood. Because most requests are for girls, the league watches closely to see if families are seeking children for servants. Letters reading, "My little children take a black doll to bed every night. We'd like to have a little darkie baby for them," call for special investigation. To date a list of some 200 families with whom babies can be placed has been compiled and adoptions are being arranged as speedily as possible.

Continued on Next Page

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Adoption forms are filled out by Mr. and Mrs. Johnstone with aid of court clerk. Adoptions in Britain, as in America, take a long time to complete. Widely-publicized plan to ship 5,000 colored babies to U.S. for adoption has proved to be hoax.

MANY MOTHERS WON'T PART WITH BABIES, HOPE TO COME TO U.S.

AS FAR back as 1914, when African and West Indian sailors began adding a dash of color to the child population in ship ports, Britishers became apprehensive about the increasing number of colored subjects of the King. By the outbreak of World War II there were several thousand native-born colored people in the Isles labeled "half-castes," who had begun to experience some degree of discrimination in jobs and in public places. Paradoxically, however, there was no strong pressure against their intermarriage.

During World War II some 200,000 Negro GI's were billeted in Britain and were extremely popular with the women. Like all occupying armies, Negro soldiers left their share of children behind.

Both married and single women found it increasingly difficult to keep jobs and to secure lodging because of their colored offspring. Foster homes and institutions in some parts of Britain refused to accept these children, most of whom were made illegitimate because of the Army's refusal to permit the marriage of Negro soldiers to white women.

Estimates of the number of these brown babies in Britain ran anywhere from 300 to 20,000. A survey by the League of Colored Peoples actually located 536 mothers with 544 children, of whom 135 were in need of foster homes or care in an institution. However, U. S. sociologist St. Clair Drake, co-author of *Black Metropolis*, in a study of British Negroes under a Rosenwald Fund grant, found the number of brown babies to be closer to 1,200. Actually about 600 have been placed in homes and nurseries.

Many British mothers refuse to have their children adopted, preferring a foster home, as they live in hope that they may be able to go to America and marry the Negro father or they may get a good job and be able to support the child.

Most offers to adopt the children are from low-income families like the one which wrote: "We are just working people but we can give the little tyke a good home and love." About a third are from middle-class families able to offer better than average prospects for the child, including higher education. The league at present has a priority list set up among the 300 youngsters available for adoption. There are three-month trial periods in which a couple can decide whether they wish to go through with a complete adoption. Less than a third back out. Even after adoption, the league maintains its position as adviser to the family.

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Eddie and Archie (Eddie Green and Ed Gardner) exchange some banter on Duffy's Tavern program over coast-to-coast NBC hookup. Green makes over $1,000 weekly for stint on Duffy show and in lawyer's role on Amos 'N' Andy show. Green says he's "never been out of work a day in my life. I've always had jobs lined up in advance."

DUFFY'S TAVERN

Popular NBC radio comedy gives its 'brainiest' role to veteran Negro actor Eddie Green

ON THE U. S. radio as well as in virtually every other American entertainment medium, the Yassuh-Boss school of Negro comedy has prevailed since the early days of crystal sets. But in the static of racial stereotypes, one fresh, unoffensive and still-very-funny show has come through the air crisp, clear and clean for the past nine years. It is Duffy's Tavern, a hilarious program about a New York pub frequented by odd characters. About the only safe, sane and sensible person in the place is Eddie, the waiter. He is played by veteran Negro actor Eddie Green.

As the straight man for Ed "Archie" Gardner, manager of Duffy's Tavern, Eddie Green is the intellectual giant of the "joint." He speaks minus any dialect, rather uses better and more correct English than anyone else on the show. As Gardner himself describes Green's role, "Eddie's intelligent, the sane realist with a slight contempt for everything that goes on in the joint. Eddie's got humility. He's the guy who points the way for Archie."

"Eddie Green plays the part like a million bucks," says Gardner. "He was on our first program and on the original audition we did in Radio City in 1939. He and I are the only originals left. A great guy."

Gardner's opinion of Eddie Green is probably shared in good measure by most of the 17 million faithful followers of Duffy's Tavern who tune in Wednesday evenings.

With a Hooper rating of 17.3 that puts the show among the top ten radio programs, Duffy's Tavern has an ironclad rule against any racial reflections on any character. "Once in a while a line or something slips past us and Eddie points it out," says Gardner who works with his writers continually. "We change it immediately. We always take his judgment. But he never gets any crap shooting or lazy jokes.

"We're continually fighting the prejudice guys. When we first got going, we had Teddy Wilson and then John Kirby as the bands on the show. But we were never allowed to have pictures taken showing a colored band working with us. Finally we had to switch to white musicians after more explosions from radio toppers.

"We had Lena Horne for a guest slot once. Get this, they forced into the script that she say, 'Hello, Mr. Archie.' Can you imagine that, Lena Horne having to say 'Mister' to Archie! Well, when we went on the air, we just avoided the name. Lena said, 'Hello.' I said, 'Hello, Lena' and we rolled along."

Continued on Next Page

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Rehearsals for Wednesday night show start Monday with straight reading of script. Gardner, who fathered idea for Duffy's Tavern, says basis for radio comedy "is your ability to write, not your ability to sell or do a joke."

On the air Eddie Green reads his lines while Ed "Archie" Gardner changes a line behind his bar. Miss Duffy, played by Florence Halop, is in chair. Prior to regular air show, cast does a warmup show in studio for a live audience.

Guest star Frank Sinatra chats with Eddie Green and his wife Norma after show. Married five years, Eddie and Norma have an 18-months-old daughter Elva Diane. His home near Hollywood has a barroom with a sign: "Duffy's Tavern."

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On Amos 'N' Andy show Eddie Green plays lawyer Gabby Gibson who is friend of Amos (Freeman Gosden) and Andy (Charles Correll). Amos 'N' Andy show draws more Negroes in audience than any other radio show, says Green.

GREEN HAS BEEN WITH SHOW SINCE ITS FIRST AUDITION

ONETIME WPA actor and radio producer Ed Gardner was peddling a show back in the 30's called "This Is New York" that eventually became the basis for Duffy's Tavern. It was a series of comedy skits about the big city as seen through the eyes "of a high class guy and a jerk."

"I auditioned eight guys and couldn't get a jerk to play the jerk so I played him myself," Gardner remembers. For the high class character, Gardner thought in terms of a waiter, "somebody who could tie the show down and keep its feet on the ground." Gardner had worked with Eddie Green on the Rudy Vallee show and he got the choice as "intellectual". When the initial audition of Duffy's Tavern was made, Green's and Gardner's voices were the first heard over the microphone. "It's been that way ever since. Archie and Eddie are the two pillars of Duffy's Tavern. The others just come in for spots through the half hour," says Gardner.

Throughout the show, the same formula for Archie and Eddie has been maintained. Typical dialogue runs as follows:

ARCHIE: (On Phone): Hello, Duffy's Tavern where the elite meet to eat, Archie the manager speakin', Duffy ain't here . . . Oh, hello Duffy. What am I doin'? I'm busy writin' about the Pilgrims and their wives, the Puritans for our annual Thanksgiving pageant! P-A-J-I-N-T . . . Oh, sorry Duffy, I forget you know how to spell. I'll call you later Duffy. (Hangs Up): Now let's see . . . Pocahontas—that's P-O-K-E-R- er . . . Eddie, how do you spell "hontas"?

EDDIE: Why?

ARCHIE: Well, I'm writin' this thing about the Pilgrims. You know, John Smith and Pocahontas, and them people.

EDDIE: Oh. What'cha gonna call it—"John's other Pocahontas"?

ARCHIE: Either that or Pocahontas' other—no.

EDDIE: How far have you got with this opus?

ARCHIE: Well, right now I'm up to scene one.

EDDIE: Hmmm . . . them Pilgrims don't seem to be makin' much progress.

ARCHIE: I keep the story absolutely authentic. I have even forsook the pure English grammar as it is spoken today, and have translated it back into the old English as she was spake by the Pilgrims.

EDDIE: Yea verily?

ARCHIE: Yea verily. And Eddie . . . I got a surprise. There is a part for thee.

Continued on Next Page

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Five-minute television shorts are being produced by Green with Negro actors. His hobby is amateur radio and he maintains sending sets at home and in his car. His equipment is valued at more than $1,000.

VAUDEVILLE, BURLESQUE GAVE GREEN START AS COMEDIAN

EDDIE GREEN has been a subtle, fun-poking, clean comedian since his first vaudeville days, touring on the all-Negro S. H. Dudley circuit in the South, back in 1926. "I've always done a quiet, intelligent comic," Green insists, "I never had big razors at my sides, no white mouth painted across my face. I didn't wear oversize shoes and I didn't tell ghost jokes or act scenes where I was stealing from other people."

Born plain Eddie Green of a ship's carpenter on August 16, 1901 in Baltimore, Green slipped into show business after high school hobbying with magician tricks. Getting onto the local talent night at Baltimore's Home Theater, Eddie decided to tell some jokes before he started his magic tricks. Theater manager John Deumont awarded him with a week's booking and told him, "You should stop doing magic routines. You're a comedian."

"From Southern vaudeville," says Green, "I went into burlesque up North. I read an ad in Billboard in 1928. Barney Gerard wanted a colored comic. I wrote him and told him I could produce, write, act, stage show music. He sent me one of those long, long train tickets and I took the next train North.

"I had to do everything then—straight man, blackface, song and dance—to the first white audiences I'd really played before. I played with Bert Lahr, Willie Howard, all of them.

"I did burlesque at St. Louis and back. Then the Cotton Club, Billy Minsky's theater in New York with Gypsy Rose Lee. I worked with Minsky 11 years and then got onto Rudy Vallee's radio show. Ed Gardner was its producer and when he started the Tavern, I went with him. It's been radio ever since with a few exceptions. I played in *The Hot Mikado* for Mike Todd, tried a flop Broadway musical with Mary Martin."

About the Negroes' position in radio, Green feels it's a pretty lonely fight. "We're not many and we can't tell anybody what to say or write until we've gotten in there. Negroes have to get into radio, show them we're not all Stepin Fetchit's.

"I feel like this about radio: Like the Fuller Brush Company—we have to get in there first, then change their minds. You can't stand outside and tell them what to do. It's their property. If you say no, they can get someone else. Negroes have to get into radio and make us mean something to the programs so that we have something to stand on outside a bunch of words."

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In his London studio, Ben Enwonwu completes one of his latest paintings, "Market Day in Benin." He has already had several one-man shows in London, was featured on a BBC television program. Enwonwu sees big future for art in Africa, says it can "make people happier, refine them, make them more conscious of what is beautiful."

AFRICA'S GREATEST ARTIST

WEDDING the powerful, practical art of ancient Africa with modern Western techniques, a youthful Oxford-trained Nigerian has become both the creator and prophet of a new art renaissance on the Dark Continent. He is 32-year-old Ben Enwonwu, who has been hailed by many critics as the greatest living artist in Africa.

By combining the ancestral art he learned from his father, a carver of ceremonial masks and images for juju shrines, with a complete mastery of European schools, Enwonwu has disproved Kipling's smug insistence that "never the twain shall meet." English society lionized the quiet, unassuming Nigerian after his discovery at a one-man show in a fashionable West End gallery.

Famed scientist Julian Huxley is credited with discovering Enwonwu and bringing him to the attention of the Continent. As a member of the Royal Commission investigating Nigerian education, he happened to meet the young Negro and was quick to recognize his remarkable talent. He invited the youth to show his work at a United Nations exhibit in Paris. Art critics quickly joined in Huxley's estimate of Enwonwu's art and the modest Nigerian youth was on his way to fame.

"Resting Dancer"

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"Sanctity"

"Woman In Grief"

"Young African"

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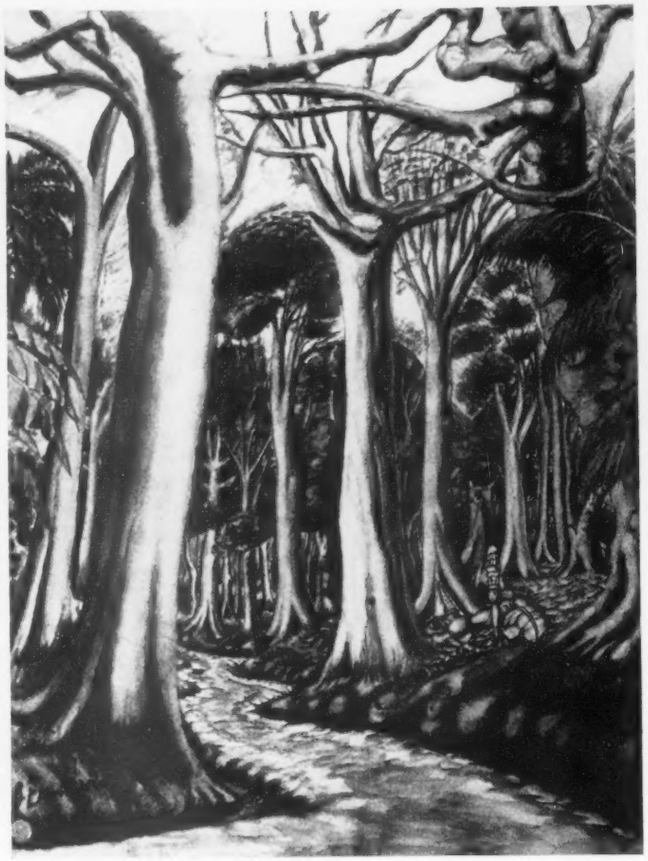

"Road to Siloko" is title of this water color shown at London show by Enwonwu. African people and scenes are his favorite subjects. He hopes to return to England, however, to depict the land and the people as seen through eyes of African.

"Monotony of Life" is another outstanding water color done by Enwonwu, who first started drawing when a schoolboy. He later got art training and became an art teacher in Nigeria's schools.

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Favorite modern painter of Enwonwu is Van Gogh and the vividness and color of the great master's work is evident in the Nigerian's paintings. "In the fierce sunlight of Nigeria,' says Enwonwu, "only the strong primary colors survive."

HE SEES BIG FUTURE FOR ART IN AFRICA

AFRICAN ART has been highly prized by collectors for half a century and has influenced most of the top contemporary artists, who frankly admit their indebtedness. Famed Pablo Picasso was a pioneer in leading the way back through the ages to borrow freely from the work of the primitives.

Unhampered by formal training, the Negro tribesman in Africa created art that was functional and forceful. It was part of his everyday life. Color and design were used to decorate utensils, baskets and even his body. Sculptors carved figures of tribal gods in ivory and ebony, bold, dynamic objects that British critic Roger Fry called admiringly "great sculpture—greater, I believe than any we have made . . ."

Young Ben Enwonwu inherited this centuries-old background in art, for the Nigerians are noted as sculptors. In the town of Ife, in the country of the highly civilized Yorubas, two magnificent bronze heads dating back to the 15th century have been recently discovered.

Enwonwu got his first big break when L. W. Barford, head of the local branch of the Shell Company of West Africa, saw his first one-man show in Lagos in 1943. Barford was so impressed he persuaded the giant corporation to award the young African a scholarship.

The offer from the Shell Company changed Enwonwu's entire career. He sailed for England in 1944 and was admitted to the Slade School of Fine Art of the University of London, then located at Oxford because of the air blitz. Two years later he had a diploma in fine art.

Taking advantage of the young African's ability, Britain has appointed him supervisor of art in Nigeria's schools.

Enwonwu's aim is to blend the art of ancient and modern cultures. With no illusions that the task will be easy, Enwonwu has a clear picture of what he wants to accomplish. "How to begin? First, we must paint pictures on the walls. Offices of municipal authorities and of the government should have large murals, with scenes of African history and tradition. Then, we should start setting up sculptures in our towns, begin to create squares, think of layouts."

Under Artist Enwonwu's direction, the demand for art, too long overshadowed by the mass-produced wonders of the white man's civilization, may awaken again in the hearts and minds of Africans. "Has art a future in Africa?" he asks. "I have no doubt at all. Nigeria is full of talent—all it needs is encouragement. Shall we find the artists? There will be no lack of artists—provided the state will help them earn a living. After all, even in Africa, you have to earn a living; you cannot live on art for art's sake!"

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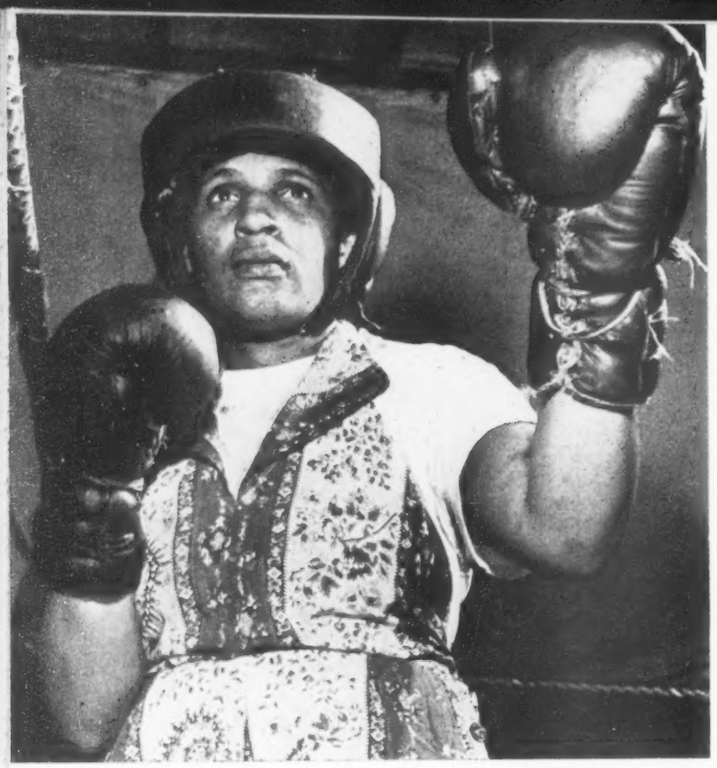

LADY BOXER

HUSKY GLORIA THOMPSON HAS WON SEVEN BOUTS CALLS HERSELF 'CHICK CHAMP OF THE WORLD'

IN STORIED "Cauliflower Row" which has long been the private preserve for male prize fighters only, the fairer sex have been unwelcome trespassers of late. More than a dozen females have donned boxing gloves in the past several years and attempted to prove that they can punch with the best in the "manly art of self defense." But not a single state sanctions women in professional boxing.

Despite these bans, a few female pugilists have attracted attention as topnotch scrappers. Most impressive record has been chalked up by husky, 140-pound Gloria Jean Thompson, a 25-year-old ex-Wayne University psychology student who has won seven bouts since she first answered the gong four years ago. She claims the title of "chick champ of the world."

The onetime tenor sax player with the International Sweethearts of Rhythm first entered the ring against a 19-year-old male fighter weighing 120 pounds in an amateur bout in Detroit and won a decision.

Stockily-built Gloria prefers men to women as opponents. "Most women are cream puffs," she says. "I don't like to fight them because they don't keep you on your toes. As for men, I'll take on any man under 140 pounds—in the ring."

Regulation six-ounce gloves are used by woman boxer Gloria Thompson in gym workout against Orlando Chews as manager Henry Armstrong gives pointers. She wears one-pound chest protector and in training gets rubdowns like men fighters. Strict routine she follows includes five miles of daily roadwork and 9 p.m. bedtime.

Continued on Page 5[illegible]

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Squaring off with champ Joe Louis, Gloria Thompson shows boxing form. Manager Henry Armstrong says she packs a right hand punch which is "more accurate than some men's blows."

SHE SHUNS MARRIAGE, FEARS SHE WOULD HIT HER HUSBAND

GLORIA THOMPSON'S first big break in boxing came last year when she stumbled into Henry Armstrong's training camp in Los Angeles and won a spot in his fight stable. The former triple-title holder says now that he took her on when she showed "a will to win."

Armstrong's agreement to train the lady boxer fulfilled an ambition which the girl had nursed ever since she watched Joe Louis go through his boxing routine in Detroit's Brewster Gym. Gloria got worked up over boxing while attending those Louis training sessions and has "never been the same" about books since.

Seriously injured only once, Gloria has a bruised nose to show for the bone which was knocked out of place in her first pro scrap. She does not fear punches. "I've been a rough neck from kid days on up," she explains.

Miss Thompson's ring life leaves little time for marriage plans. "That stuff will interfere with my career," Gloria points out. "Anyway if I was married and my husband fouled up, I would hit him just like I do another fighter."

Taking pointers from ring vet Larry Amadee, trainer of Joe Louis, girl boxer goes through training session with lightweight Freddie Dawson (left) and welterweight Johnny Bratton.

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LEG OF LAMB

First Negro chef on crack Santa Fe train shows how to make roast lamb go far

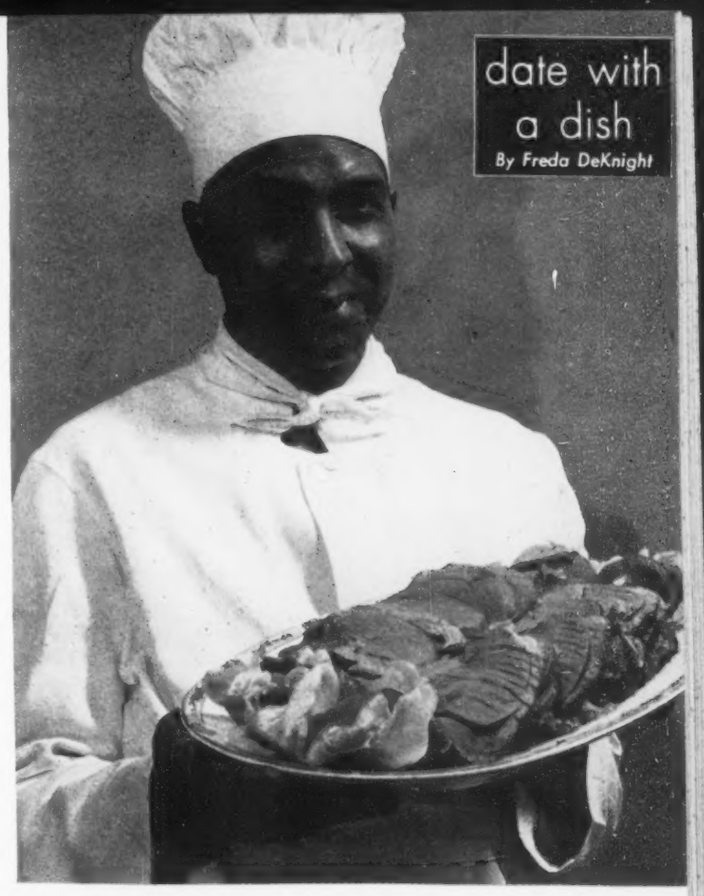
date with a dish
By Freda DeKnight

THE PROVERB writers who described March as the month that roars in like a lion and goes out like a lamb must have had the menu makers in mind all the time. For as surely as March heralds the coming of Spring, it also forecasts Spring leg of lamb on many dinner tables. This is the time of year when lamb is at its best and a perfect combination with garden vegetables.

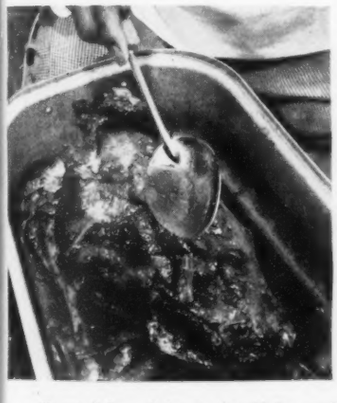
"Spring lamb," a term which applies to animals slaughtered from March until October, is a favorite with housewives this time of the year not only because it is tasty eating, but also because it goes far in these days of high meat prices. The experienced cook can make it last for several meals, especially if it is properly boned and sliced.

Expert at the job is veteran Santa Fe Railroad chef Samuel Williams of Chicago, who demonstrates his boning and slicing method in the photos below. Williams, who worked his way up from a dining car dish washer to become first Negro chef on the crack Chicago-to-Los Angeles train, the Chief, prides himself on his ability to cut, carve and bone meats and get a maximum of eating out of them. All that is required, besides the know-how, is a thin, sharp kitchen or boning knife and a little patience. If cut carefully, more than 30 slices can be obtained from a 7½ pound leg of lamb.

In roasting a leg of lamb, chef Williams recommends the following method: Place lamb on rack or uncovered roasting pan skin side up. Make 3 or 4 narrow slits in meat, down to the bone, and force tiny slivers of garlic into the openings. Rub with salt and pepper and roast in a 325-degrees oven for 35 minutes to the pound. Baste if you desire. You may use juice of a half lemon or ½ cup vinegar in preparation of lamb.



Chef Samuel Williams of the crack Santa Fe train, the Chief, displays finished cuts of leg of lamb ready for serving



1 Roasted leg of lamb should be well basted in its own juice and turned over to brown on all sides.

2 Insert knife into meat to cut it carefully away from shin bone, being cautious not to turn knife.

3 When bone has been cut away from meat, remove and cut any straggling sinews off bone.

4 Insert knife along shank, cutting away meat with quick deliberate motion.

5 Lift shank bone from meat, cutting carefully and not too deeply. What is left is now solid meat.

6 Cut lamb in half in order to make sure full cuts of meat are obtained when sliced. Slices should be about ⅛ inch thick.

7 Cut horseshoe end of leg of lamb into slices and then place lower mule cut on flat side and slice.

8 Sliced meat is ready to be placed on platter for serving with leg of lamb gravy.

A subtle, ingenious and daring blast against color prejudice won for RKO's *The Boy With Green Hair* unquestioned honors as the outstanding 1948 film fighting against race hatred. Film produced by Dore Schary had unmistakable message that people should not be discriminated against because of color.

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Jimmy Fidler

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Lena Horne

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John Mason Brown

Brooks Atkinson

John Lardner

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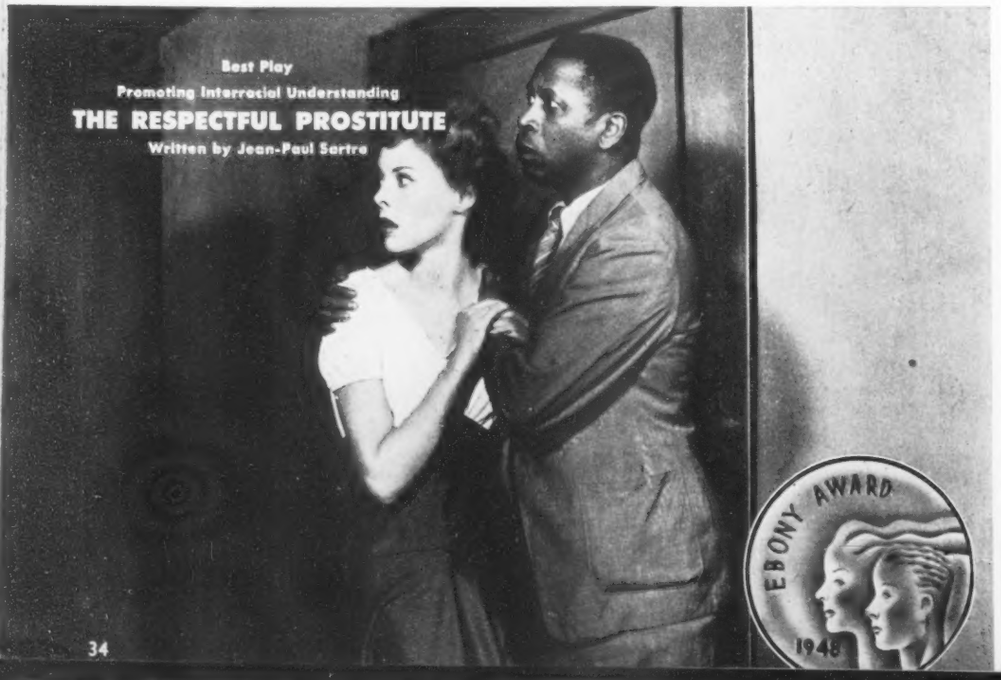
Richard Watts, Jr.

A searing indictment of Dixie race hate featured French playwright Jean-Paul Sartre's story of a prostitute who defends a Negro against fake rape accusations by Southern whites. *The Respectful Prostitute* drew packed Broadway houses for many weeks with its shocking story and brilliant acting by Meg Mundy.



MOVIES

HARD HIT by a slackening box office and frightened by Congressional probes, Hollywood stayed almost completely away from any suggestion of a U. S. race problem in its 1948 pictures. Negro jobs in films reached a new low as a result. Several productions like *A Song Is Born* and *Moonrise* gave better-than-average roles to colored performers but most parts were the usual menial variety. Oddly enough the one picture that did openly wallop prejudice had no colored actors because of the nature of its story. It was RKO's *The Boy With Green Hair,* released after much studio controversy, and choice of four out of five on EBONY's jury for top award as the best movie helping to better racial relations.

THE JURY AND THEIR SELECTIONS

Louella Parsons.....**Hearst Newspapers**
The Boy With Green Hair

Jimmy Fidler.....**McNaught Syndicate**
The Boy With Green Hair

Hedda Hopper.....**Chicago Tribune**
A Song is Born

Lena Horne.....**Famous Movie Star**
The Boy With Green Hair

Sidney Skolsky.....**United Features**
The Boy With Green Hair

EBONY AWARD FOR

THEATER

THE YEAR 1948 saw an unusual dearth of plays or musicals with a racial theme and Negro talent was hard put to find jobs other than the usual servant parts. Only play with an outright blast against racism was Jean-Paul Sartre's shocking *Respectful Prostitute,* which drew almost as many customers for its name as for its theme. It won the EBONY Award in this category by a slight edge over the delightful musical *Inside U. S. A.,* which was praised by critic Brooks Atkinson because it "treats interracial association as normal." The one all-Negro play, the Theater Guild's unsuccessful *Set My People Free,* drew no votes from the jury of five top-ranking play reviewers for New York newspapers and magazines.

THE JURY AND THEIR SELECTIONS

John Mason Brown.....**Saturday Review of Literature**
The Respectful Prostitute

Brooks Atkinson.....**New York Times**
Inside U.S.A.

John Lardner.....**New York Star**
The Respectful Prostitute

Abram Hill.....**New York Age**
Inside U.S.A.

Richard Watts, Jr......**New York Post**
The Respectful Prostitute

BOOKS

THE BOOK MARKET, as in all years during and after the war, was crowded with works on racial themes during 1948. Most of them were by white authors and ranged from biographies like the outstanding *Story of John Hope* by Ridgely Torrence, to the Dixie-defending William Faulkner novel, *Intruder In The Dust*. Three out of EBONY's five outstanding judges selected as the best work of the year Alan Paton's brilliant and touching *Cry, The Beloved Country*, which Lewis Gannett hails as "one of the few really distinguished novels of 1948." Writes Harry Hansen: "The spirit of human solidarity and brotherly compassion shines forth in it, in a way not presented in fiction for a long time."

THE JURY AND THEIR SELECTIONS

Lewis Gannett ..... **New York Herald-Tribune**
Cry, The Beloved Country

Sterling North ..... **New York Post**
A Man Called White

Arna Bontemps ..... **Fisk University Librarian**
The Story of John Hope

Carl Van Vechten ..... **Noted Critic**
Cry, The Beloved Country

Harry Hansen ..... **New York World-Telegram**
Cry, The Beloved Country

The tragic story of a South African Negro family caught in the web of white racial hate was told in moving, almost-poetic prose by author Alan Paton in his surprise best seller, *Cry, The Beloved Country*. The book has been hailed by some reviewers as the best novel of 1948 aside from its brilliant handling of the racial theme.

Lewis Gannett

Sterling North

Arna Bontemps

Carl Van Vechten

Harry Hansen

Nick Kenny

Norman Corwin

Don Foster

Dan Burley

John Crosby

A steadfast and uncompromising campaigner against the Ku Klux Klan, commentator Drew Pearson has continually waged unmitigated warfare against the hooded hate order and surprised its highest kleagles with his sensational scoops on their activity. Pearson has also been in the forefront of the fight for the civil rights program.

AWARDS R 1948

RADIO

TOUCHY AS EVER on racial issues, radio chalked up a virtual blank in 1948 as far as promoting interracial good will. It was a year marked by the debut of the first serial starring a Negro, the menial-minded Beulah show with Hattie McDaniel, and also gave to the long-resented Amos 'N' Andy program a featured Sunday night time. However, there were some bright spots like the continuing attacks on the Ku Klux Klan by Drew Pearson, who got the nod of two judges for the EBONY Award. Producer Norman Corwin who refused to make a choice, said: "I have heard no program series which has properly contributed to the high and gravely serious considerations of improving interracial understanding."

THE JURY AND THEIR SELECTIONS

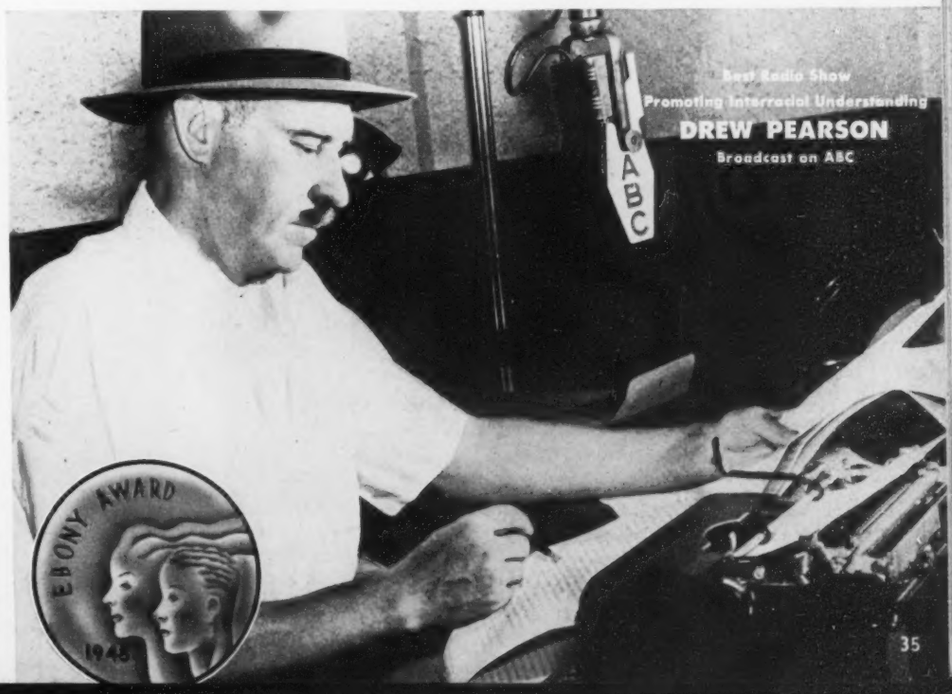
Nick Kenny ..... **New York Mirror**
Arthur Godfrey

Norman Corwin ..... **Noted CBS Producer**
No Choice

Don Foster ..... **Chicago Sun-Times**
Drew Pearson

Dan Burley ..... **New York Age**
Horace Heidt

John Crosby ..... **New York Herald-Tribune**
Drew Pearson



BACKSTAGE

Entertainers keep busy with hobbies and friends in dressing rooms between shows

BY LANGSTON HUGHES

Crossword puzzles relax night club star Nellie Lutcher between shows. Occasional friends drop into her dressing room to chat and sometimes help her with puzzles. She drinks lots of coffee while waiting for next turn at the piano.

Husky pet dog accompanies singing star Billie Holiday wherever she goes and keeps her company between night club shows. Billie maintains hard schedule, sometimes doing five shows in theater, doubling in night spot at same time.

Band effects are rehearsed by bebop king Dizzy Gillespie with aid of wire recorder when he's not on the bandstand. Dizzy insists he does "nothing" backstage but usually he keeps busy working with publicity men, photographers and his band.

BACKSTAGE dressing rooms are hardly ever the glamorous satin-lined bandboxes shown in the movies. Small barren cubicles, they are usually hot in summer and cold in winter, often dingy and drab.

Most of the glamour of the theater is ON the stage, not BACK stage. Even stars usually get ready for a performance in cramped little spaces that would give many non-theatrical folks claustrophobia. Glaring lights, barren walls, a mirror and plain chairs are the rule—except in the movies where glamour not truth prevails.

Since theater people are a transient tribe, dressing rooms seldom take on the personalities of their occupants, except in the case of long-run plays. However, some performers keep with them certain identifying objects. Ethel Waters, for instance, always has in her dressing rooms, no matter how brief the engagement, a crucifix and a little statuette of the Virgin Mary. The comedienne, Miss Jackie "Mom" Mabley, keeps on her makeup table a colored picture of Christ surveying Jerusalem from a hilltop. She found it a number of years ago in a garbage can in Baltimore and has never been without it since. Many male performers away from home on long tours keep a photograph of wife or children near the mirror beneath the makeup lights.

To pass their time while out of sight of the audience, there is usually a great deal of visiting back and forth between dressing rooms. And sometimes those who like to play cards keep a continuous game in progress during performances. Actors lay down their cards to go on the stage and pick them up again when they come off.

In theaters, as a rule, no visitors are permitted backstage during a show. But night clubs are not strict in this regard. Cabaret artists often keep their dressing rooms full of fans and friends.

Visitors often take possession of Lena Horne's dressing room. When Lena is not entertaining friends between shows, her chief relaxation is reading detective stories. Lena does not play cards very well, but sometimes friends try to teach her.

Some performers study or work in their dressing rooms. Erskine Hawkins writes music backstage. Ella Fitzgerald knits while her husband, Ray Brown, reads. Bill Kenny of the Ink Spots writes verses and lyrics.

Sewing on electric machine is backstage pastime for actress Edna Thomas, appearing in hit play *A Streetcar Named Desire*. She makes her own clothing as well as gifts for friends. She keeps photo of religious statue by Richmond Barthé on wall.

Entertaining friends keeps movie star Lena Horne busy between shows during night club engagements. Sometimes so many visitors crowd into her small dressing room that her secretary Tiny Kyle is crowded into the hall.

Making tea, reading books and painting takes up singer Thelma Carpenter's time between her stage appearances in the hit Broadway musical *Inside U.S.A.* She shares dressing room with young white actress.

Reading plays occupies actor Canada Lee, since he is also a producer constantly on lookout for new scripts. But even more enjoyable reading to him are congratulatory telegrams on an opening night. His last show was *Set My People Free.*

Continued on Next Page

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Catching up on reading is pastime of actress and singer Juanita Hall backstage during night club appearances. "This is about the only chance I get to read books I've been meaning to read for years," she says.

Pinochle game is enjoyed between shows at the Apollo by lady comedienne Jackie "Mom" Mabley. Eating sour cream and bagels is next favorite pastime for longtime Harlem night club favorite.

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THE LAST DAYS OF JIM EDWARDS

On his big Sixteen-Bar-One Ranch, greatest Negro cattle man lives with his memories

Cattle rancher Jim Edwards, who developed a 160-acre Wyoming homestead into a vast 20,000-acre investment, sits in the saddle shed reflecting on "old times" when he was winning his home in the West.

OUT ON the rolling, rugged Wyoming prairie not far from the one-store town of Lost Springs (pop. 38), there is a forlorn, forgotten ranch. Amid its weathered, fallen corrals, blown-down windmills, rusting ancient cars there is a gaunt stone-face house with a wisp of smoke trailing up to the sky. In the shadows of the kitchen, heaped with unwashed dishes, pots with half-eaten food and old papers, lives James Nathaniel Edwards, now 85 years old. His hair has turned almost completely white. His shoulders are beginning to bend.

When it rains and the prairie turns to Wyoming gumbo in the raw, Edwards sits and sits for days—living with his memories as he waits for death to come. This is the man who once was the greatest Negro cattle rancher in all the West.

Jim Edwards is a legend in Wyoming, a name that will be long remembered wherever and whenever cattlemen gather to talk about the building of the West. "Nigger Jim," as one history of the West called him, comes as close to the movie and pulp magazine version of a cowboy as can be found in America today. In his heydey he was the most daredevil cow poke in Wyoming, a horse rider second to none. His six-shooter crossed with many a desperado and rustler in gun duels. Slight as he was—standing five-feet-four and weighing 155 in his prime—no cowboy in Wyoming could boast that he ever dropped Jim Edwards.

Today this unsung cowboy still owns the sprawling 14,000-acre Sixteen-Bar-One ranch that covers two counties and takes almost two days to cross by horse. But where thousands of head of cattle once roamed the prairie, only a few now munch the sagebrush.

Jim Edwards first came West when a youth of 16. The Indian fighting had been climaxed more than a decade before his arrival, and homesteads were being offered to migrants. The raw-boned youth applied for and got a 160-acre plot. The young adventurer started stocking his land with cattle and sheep.

But keeping land and cattle during the early days of the winning of the West took pluck. Gunplay and bloodshed were frequent. Neighboring ranchers tried "to horn in" on Edwards' land and he fought off their threats in gun battles. "No man will ever run Jim Edwards from his land," he says belligerently today. "Let 'em know right away that you're going to fight for what you own. Just because a man's colored, is no reason for people to think he's a coward."

The death of his wife five years ago was a tragic blow to Jim Edwards. The shock sent his spirits tumbling, and he sat grieving for weeks, just letting life slip by. But his wife's deathbed urging that he never allow the rich lands to fall into the hands of non-Negro ranchers set the cowboy to thinking. Finally he set out to find competent colored cow hands who could take over the place after his death. His quest ended with three brothers, the Furmans, who have been helping Edwards operate the ranch on a limited scale in the last several years. But after roundup time, Jim Edwards sits through the winter in his shadowy kitchen and lives with his past glory.

Continued on Next Page

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On his favorite horse, Dusty, Jim Edwards takes stock of his shrunken herd of cattle, almost all that is left of his one time million-dollar holdings. Several years ago Edwards showed fine points of steer lassoing at rodeo in Lusk, Wyoming.

FOUR BROTHERS TO TAKE

JIM EDWARDS left Ohio during the 1880's to head west for adventure. As a homesteader, he found plenty of excitement in fighting off "bad men" trying to encroach on his land. Before long his holdings exceeded 20,000 acres and, with oil rights, their value was more than a million dollars.

Up until a few years back, Edwards regularly rode the range with his cowhands as far as Mexico and Canada to drive steer hundreds of miles and bring them to his ranch for grazing.

An early member of the Association of Wyoming Cattle Raisers, he also had other investments, such as a restaurant in Casper, second biggest city in the state.

Five years ago, before his wife died, the ranch, besides having a modern house and latest farm equipment, had more than a thousand cattle, 9,000 sheep, 200 of the finest horses, 5,000 chickens, and 500 hogs.

On the steps of the ranch house constructed by Edwards himself, one can peer for miles and never see the borders of the huge ranch. Cattle, horses and goats still graze over the entire area, except for 200 acres of farm land and four acres of garden to supply food for the dinner table.

Geology students from nearby colleges frequently visit the area for studies of rocks containing remains of prehistoric animals. During the season, hunters use the region. Every type of wild game is plentiful in the section.

He once went to a large northern city and was made so uncomfortable by the stream of automobiles in the streets and the bright lights that he bundled his pack and headed homeward. After that, he has seldom traveled more than a few hundred miles from his ranch.

Regularly he occupies the family pew of the Congregational Church in Lusk, Wyoming, where only a few Negroes are members. Jim donated money to build the structure and his late wife once sang in the choir.

After his wife's death Edwards looked far and wide to find competent Negro ranchers to relieve him in the event that he passed away.

Talking over plans for improving and restocking decaying Edwards ranch is George Furmon, new ranch foreman, and one of four brothers who will take over when Jim dies. Ranch is an hour's ride over dirt roads from the nearest town.

OVER RANCH FOR EDWARDS

He located a cattle-raising family in Cold Springs, Wyoming—the Furmons—and interested them in taking over the ranch after his death.

Like Edwards, the Furmon brothers, George, 34, Harold, 30, Ben, 28, and Calvin, 20, have been in the cattle business since youngsters. Their family moved west during the booming coal mining days and saved what money they earned in the mines. When they discovered that advancement for Negroes was limited, they forsook the mines for cattle-raising.

"These boys are the cream of the crop," says Jim confidently. "I feel like I can leave this world now and know that my ranch will always be a credit to my race."

A smooth-faced, well-tanned ranger, George, now foreman at the Sixteen-Bar-One ranch, learned the business with his brothers in the southern part of Wyoming and in adjacent sections of Utah and Colorado, areas often referred to as "The Hole in the Wall Country." Although the Furmons have not yet begun to put their plans into full operation, they have dreams of vast improvements and enlarged stock quotas.

"I've had one wife," Jim recounts, brushing a tear from his rough, weather-mellowed face, "and she was the guiding influence in my life.

"What counts the most in fighting your way clear in the western cow country is a clean mind—and a few years ago, a pistol. I didn't have to use my pistol much but then, you don't have to when you make your decisions stand at the outset."

Jim Edwards is not the only Negro cattle ranch owner in Horny Meadows. The three Stepp brothers, William, John, and Lon, operate a large ranch at Green River, Wyoming. The elder Stepp came to the West about the time of Jim and left the ranch to his sons.

Albert and Harry Ward, wealthy ranchers at Dewey, South Dakota, once owned the very land on which Custer's brave band of soldiers was wiped out by Indians.

"The Ward brothers are setting the pace in South Dakota," Jim declares. "I haven't seen them in a few years now but I hear they are still top cattle men."

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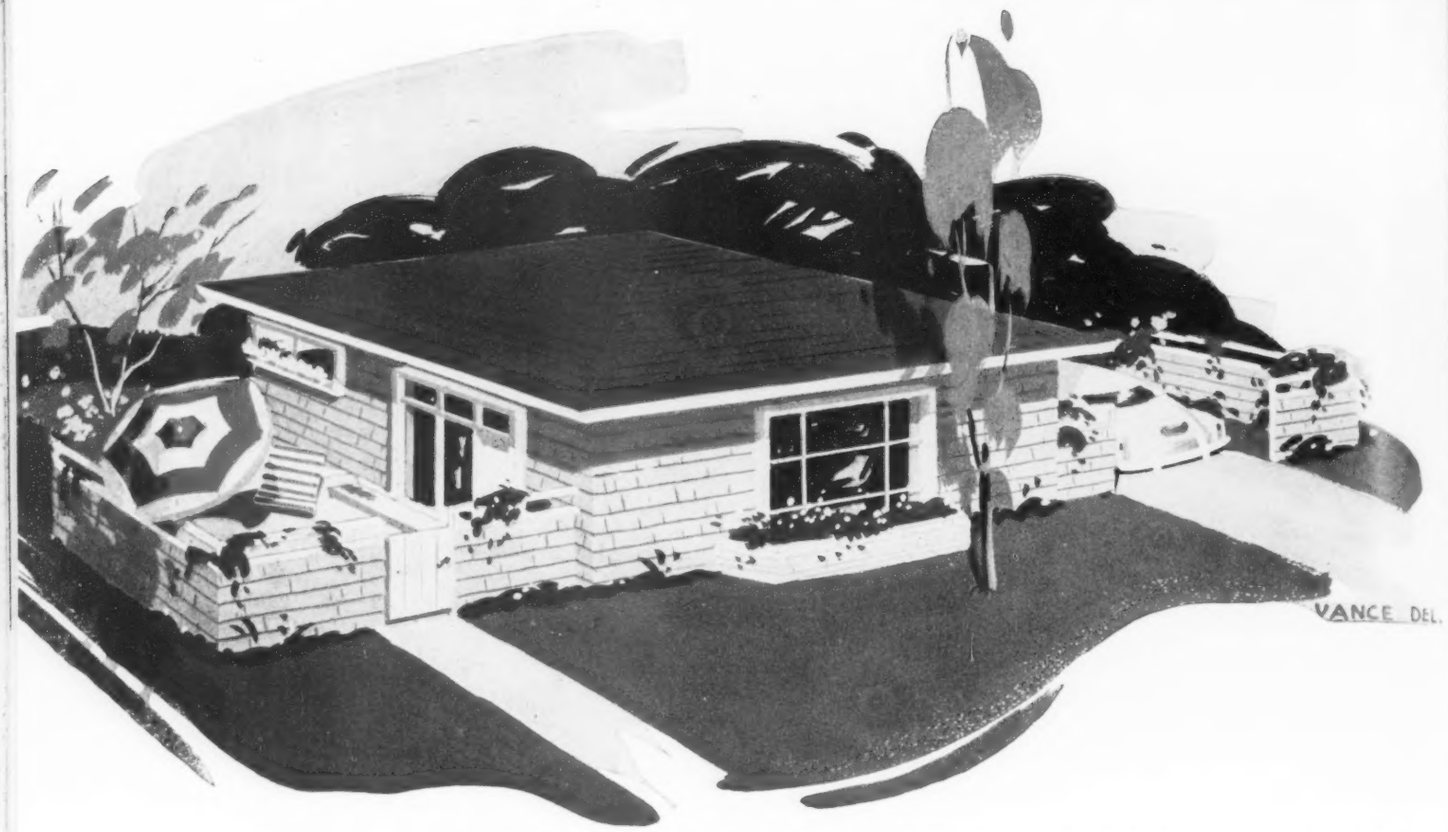


Expandable plan for small home of 625 square feet is designed by Paul Williams as minimum dwelling to which bedroom can be added later. For immediate needs living room can be furnished with sofa-type bed and a movable screen to give privacy. Construction costs run from $7 to $8 per square foot. (See blueprint below.)

PAUL WILLIAMS TELLS:

HOW TO BUILD A

By Ray

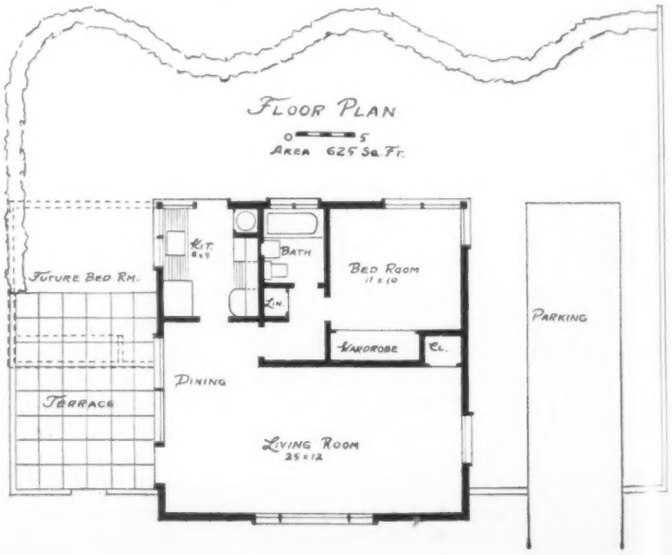
TO THE 30 million Americans who desperately need a decent place to live, today's housing shortage looks like a strange jigsaw puzzle with the pieces never fitting together to add up to a new home. Tremendous demand for new houses, labor shortages, lack of materials, building code restrictions all add up to high costs. To date no one has been able to find a way for the moderate income family to hurdle the formidable barrier of almost-impossible building prices.

A new home remains strictly a far-off dream for most families. To these dreamers a bold, daring concept of building homes championed by the internationally-famous Negro architect, Paul Williams, offers an almost-immediate, miraculous even if not complete solution to housing woes. The idea to construct new homes for millions of limited-budget families is amazingly simple and at the same time virtually revolutionary as it affects the building industry.

Stated in plain, everyday terms, the formula reads: "Build as much house as you can afford and then add to it when you can afford more."

The plan works as simply as the common method that most families use in running their household. When a newly-married couple rents their first apartment and thinks of furniture, they buy what they can afford and then add to it as their needs and budgets increase. Williams sees home-building following the same pattern with low-income families building a basic small home and then adding rooms that would follow the original design.

To illustrate the plan, the outstanding architect has designed for EBONY readers the two model homes on these pages, which

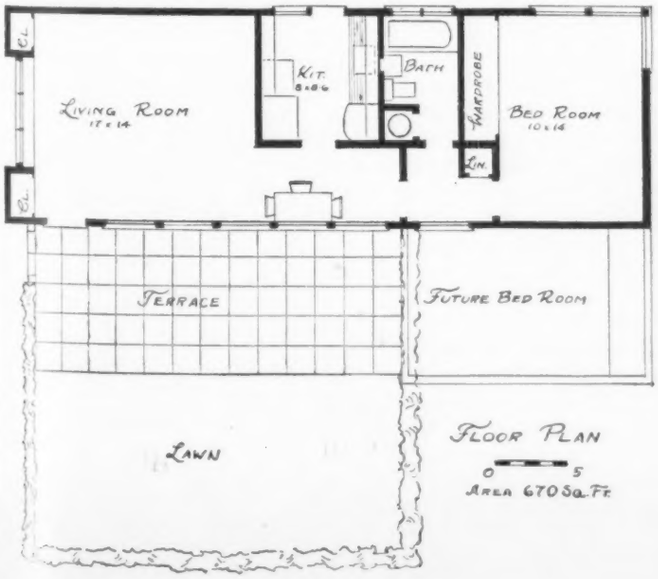


Small but extremely attractive is this three-room structure of 670 square feet with provision for adding additional bedroom when it can be afforded. Contemporary design follows Paul Williams' pattern of living room with big full-length glass windows opening on backyard terrace. Costs can be cut when two families build together.

HOME FOR $5,000

Duncan

can be erected for less than $5,000 each, complete with heating equipment but minus the cost of the lot. They are conceived as basic housing unit to which additions can be made later.



Williams, who has designed some of the most imposing homes in the Hollywood movie colony as well as its most luxurious hotels, is a common-sense, down-to-earth architect whose interest in the low-cost home has been evident since he first went to work as a $15-a-week draftsman for a Los Angeles architect. Today he employs a staff of 20 (including two Negroes and a Chinese), grosses $140,000 a year and still likes to think in terms of a home for only $5,000 for the little man in the street.

"Start small," Williams insists. "Build a small house now, one that is a complete and attractive unit in itself, but that has a floor plan designed to take more rooms as needed or as your budget increases, or as building costs come down. But be sure your plan will give you a pleasing house inside and out, both before and after the additions are made."

Author of a recent book, *The Small Home Of Tomorrow*, Williams sees smaller units as one way out of the housing dilemma and emphasizes in his ingenious planning the total utilization of every square foot of floor space to make a more convenient, comfortable as well as cheaper home. To do this he departs from many conventional building ideas.

He sees the American home as turning around completely and the old-fashioned living room disappearing. "The living room, as we have known it in the past, is giving way to the rumpus room or informal all-purpose room. That's been going on for a good many years. Living rooms are becoming informal recreation and

Continued on Next Page

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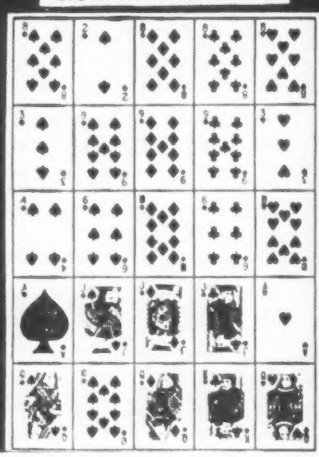

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leisure rooms that open on a backyard garden."

Except that it's really not the backyard anymore. It's the "garden front," as Williams often calls it. Good design used to call for living room, dining room and large front porch, all facing the street. But the best small homes of modern design center around a small private garden to the rear of the lot. The living room (or rumpus room, or play room, or all-purpose room) will open onto this garden, with a porch effect there, and the dining room and possibly a bedroom will look into the garden too.

The only openings on the street will be the garage doors and a front door with a small and simple entrance shelter. Heart of the house will be the rumpus-living room which will have the home's most comfortable chairs, its bookshelves, radio, writing desk, fireplace, games equipment and maybe a small refreshment bar. It will have perfect privacy from the street even when, in nice weather, it is open to the garden.

That backyard garden is very important in the Williams design. He sees it as a vital part of the small home's "living space," and he designs to tie garden and house closely together. The street front will be used mainly for getting cars and people in and out. The social and leisure life of the home are moving toward the back of the lot, he says.

Flat Roof Features 'New Look' In Homes

ALL THIS doesn't mean that a modern house looks as if its backside is facing the street. The street front is simplier than it used to be, and the emphasis now is on pleasing proportions, careful placing of windows, and imaginative use of color and materials in exterior wall facings. Main features of that "new look" in homes are the flat or low-pitched roof with a wide overhang, large areas of window glass, and absence of ornament and frills.

The main indoors change is the "open plan" of room arrangement, in which unnecessary partitions are out and the rooms tend to ramble and flow together. This open plan is more informal and friendly than the old system of boxlike compartments. As modern living becomes more informal homes are becoming more informal too—though Williams expects no revolution overnight. He is not an extreme or "metal tube" modernist. He believes good home design is sensible and not tricky, warm and friendly rather than severe or mechanical.

"Conservative modern is the coming style, although for a while a majority of homes may continue to be built along period lines. The average person wants a home something like what he has lived in before. Many of my younger clients want conservative modern, while older clients seem to prefer modernized versions of standard period styles. Southern California is leading the country in accepting the modern features, probably because Southern California is a new area with fewer traditions."

Group Building Cuts Costs

WILLIAMS agrees that cost even more than style interests the home-owner-to-be most. What people are mainly concerned with now is how to build attractive and comfortable homes on a suburban or city lot without spending a fortune.

"Group building is one good answer to today's high construction costs. A group of people can pool their money, buy unsubdivided acreage out of town, get materials in quantity and build cooperatively at a very great saving. There are several such groups around Los Angeles who are planning to start soon on projects of that kind.

"From 10 to 50 acres is the most practical size for the operation. Neighborhoods can be planned effectively so they won't look as if all the houses came out of a factory or a sausage machine. For example, the pitch of the roofs can be varied, which makes a surprising amount of difference in the appearance of a row of similar houses. Variation of window space and of exterior wall facings, and imaginative use of color and of painted bricks, for instance, give life and variety to a neighborhood even where the floor plans are very much alike."

Williams especially recommends this group-building plan to

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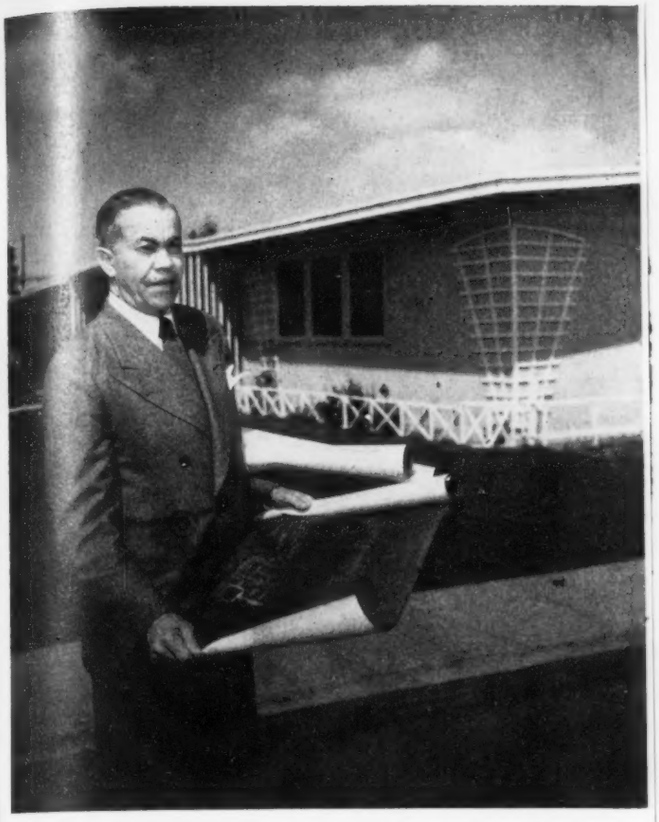

On home-building site, Paul Williams checks over blueprints of group-building project. He designed Saks Fifth Avenue's $1,000,000 Beverly Hills store as well as recent new additions to the biggest Hollywood hotels.

$5,000 HOME *Continued*

Negroes who are stymied by restrictive covenants. Unsubdivided acreage usually is unrestricted. Groups can make their own architectural restrictions.

"Let the city come to you. Improved transportation has made distance less important than it used to be. Choose acreage near the route of one of the new freeways or fast super-highways being built or planned near most large cities now."

Of the more than 3000 homes that Williams has designed, dozens have been for celebrities in Hollywood and Beverly Hills—such people as singer John Charles Thomas, dancer Bill Robinson, actress Betty Grable, comedian Bert Lahr, executive Will Hays and many others. Williams believes in only one kind of property restriction—that which protects a neighborhood or city against inferior design or construction—and he has taken part in the fight against all other kinds.

"I have seen one change in recent years in the attitude toward Negro home owners and builders. Several Los Angeles financial houses, which used to avoid entering into deals involving Negro owners or tenants, now are saying that Negros have proved to be exceptionally reliable in making payments and in upkeep of homes wherever they have been allowed to occupy worthwhile property."

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During his career as an architect, Williams has struck out as far as South America, Honolulu and the West Indies, where he has built many homes and several large hotels, though most of his work has been done in California.

Continued on Next Page

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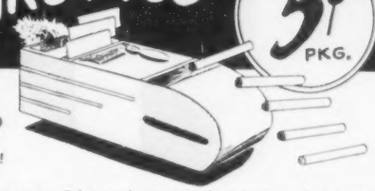

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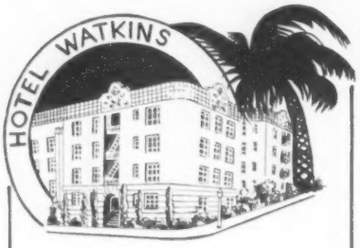

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Typical small homes designed by Paul Williams can be found in many areas of Los Angeles, particularly in the Negro area in southeastern Los Angeles. These are of conventional design although most of Williams' homes have living room in rear.

$5,000 HOME *Continued*

A recent article in Time magazine wrote of him: "Williams has designed some of the most imposing houses in California's glossy Beverly Hills, but he cannot live there himself. He has designed a score of luxury hotels and swank spas but he knows that few would welcome him as a guest. As one of Los Angeles' five top architects, he could afford a mansion, but he lives in a somewhat rundown part of town."

At times homes, hotels and stores designed by Williams and under construction simultaneously have exceeded the 25 million dollar mark. His clients read like a Who's Who of Hollywood.

But he still takes a big interest in the problem of cutting costs for the small home builder. He feels strongly that skillful planning can do much to cut down square feet of floor space—the basic measurement of building cost. Modern design accomplishes that by combining functions in a single room or by making an alcove serve as a room.

The modern "open plan" of interiors also cuts down building cost by eliminating unnecessary partitions. Complete kitchen and bathroom units, the "packaged bathroom," as Williams calls it, now can be selected at a saving from a prefabricator's catalogue. Compact floor plans save on heating installation and fuel cost. With modern compact heating units expensive basement construction often can be eliminated by adding a small utility room at the rear of the garage. Williams advocates purchase of stock doors and windows complete with frames to cut down labor cost, but he warns against trying to economize on plumbing or on the number of electrical outlets in your home.

He agrees with experts who advise spending no more than twice your yearly income for a home, though in these days that is a hard rule to follow. He sees little hope for immediate reduction in the cost of materials.

"The very new materials, plastics and the like, will continue to be expensive. The best answer right now is a more intelligent and imaginative use of old materials. We're getting nice effects

with painted bricks, and a more striking and sweeping use of window glass has proved very effective. In a short time the modern style will be cheaper to build than the old standard styles, though now it's still a little more expensive because it's still unusual."

Besides being cheaper, the new homes will be more convenient than anything planned before the war. Williams is constantly concerned with little details of convenience, such as whether the front door bell can be answered easily from the kitchen, how to reduce the flow of traffic through the rooms, deadening bathroom noises by thoroughly insulating the wall to an adjoining room, and how to utilize, for storage, the space over the hood of the car in the garage.

Old Garage Ideas Discarded

THE automobile gets lots of attention in planning the modern home. The basic Williams design calls for a garage or car shelter close to the street front, attached to the house and a part of its design. The old idea of a separate garage at the end of a long driveway at the back of the lot is a carryover, Williams says, from the days when the family kept its carriage in the barn where it was handy for hitching. Williams is impatient with carryovers unless they are useful. The open fireplace is one carryover he likes and designs into most of his homes.

Housing the car in modern planning has brought a new word into the language, the "autoport" or "carport," indicating a roofed but open car shelter adjoining the house. It also can serve as a play area for children, or a covered porch, when the car is away. It is most popular, of course, in milder climates. Williams often uses new words in discussing modern design. "Choreyard," for instance, indicates that part of the backyard area around the clothesline and incinerator. He even has streamlined the word "streamlined," for he speaks sometimes of a "streamed kitchen" or a "streamed bathroom."

"Modern living habits are changing the home," he keeps telling people who hold him personally responsible for the informal tendencies in modern design. Today's buffet-eating habits, for instance, have brought the "refreshment bar" in many larger homes and the "breakfast bar" in smaller homes where it often serves for all meals. When attractively designed the breakfast bar, which is adapted from the commercial lunch counter, is a pleasing, convenient and economical way of eliminating the dining room. A dining alcove could be used for special or informal occasions.

Recessed and built-in features are providing ever greater storage space and are eliminating furniture that has to be moved about and cleaned under. Williams is designing away from what he calls the "old dark closet days," and he advocates convenient reach-in wardrobes and storage space built into an entire wall of a bedroom. "The tired old three-piece bedroom set," he says, "ought to be retired."

Streamlined Kitchen Gadgets Favored

STREAMLINED kitchens and baths will have sinks whose water flow is controlled by foot pedals instead of faucet handles. Convenient U-shaped kitchen work-space will have ample counter area, with built-in dishwashing and garbage disposal units in the sink. Walk-in refrigerators may soon begin to appear in many homes and ovens with glass fronts and very great cooking speed will come separate from the stove and will be built into the wall at a convenient height. Future kitchens will be planned and furnished as a single packaged unit. To get away from the cold mechanical atmosphere in kitchens, Williams suggests a liberal use of window space, and when he says liberal he often means huge areas of glass from ceiling to floor.

In working on preliminary plans, Williams often sketches the location of furniture and he urges amateur home planners to do likewise. Furniture arrangement should be pictured with the floor plan while there still is time to move a window or a door to allow room for a favorite sofa or chair.

Williams is a student not only of human nature, but of family

Continued on Next Page

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nature too. In designing for a family with two growing boys he provides the boys' room with an outside entrance. Though his family consists of a wife and two daughters he knows how muddy growing boys' feet can get. In another design, a small home for a bachelor, Williams took care to limit sleeping area and facilities to one bedroom so that the home would be quite plainly "overnight-guest-proof," as he calls it, to keep his client from being imposed upon by friends and acquaintances.

Williams called this bachelor studio-home a "Three Room Estate." He has given names to many of his most popular published designs. One, a rambling arrangement in which living room, dining room and kitchen all flow together in a single room, he called the "One Ring Circus." Another is called "Shangri-La Cottage." A small home with a South Pacific influence in its style, including tropical shuttered windows, Williams named "The Veteran" because of its possible appeal to the memories—and its certain appeal to the pocketbooks—of veterans of the Pacific War.

Modernizing Through Roof Changes

FOR HOME OWNERS who want to modernize by remodelling, Williams has several ideas. The greatest change in the appearance of an old house is made by lowering the pitch of its roof and simplifying roof lines. Another stroke that takes years off a house comes when the old front porch is replaced by a small and smart entrance shelter. Enlarging windows and adding bay window alcoves often are effective moves. Removing partitions and enlarging rooms is quite expensive, but interiors often can be restyled on modern lines without making any large structural changes.

Remodelling whole neighborhoods is a pet Williams' project. Cooperative remodelling, in which a whole block of home owners get together and plan with an architect for a mass face-lifting, is being proposed in many Los Angeles neighborhoods now. This cooperative move not only makes each individual remodelling job less expensive, but it also increases the value of each property because it gives the entire neighborhood a new look.

Those who shy away from modern design object most often, Williams finds, to the flat roofs. They feel that houses with comparatively flat roofs look too much like office buildings or factories. To get around this objection, Williams often raises the pitch slightly and breaks up the straight lines of the roof to soften the horizontal effect.

Designing For Owner, Not Architect

THOUGH he refuses to design for clients who want strictly conventional old-style houses (Williams turns down an average of six or eight jobs a day for various reasons) he is willing to soften modern effects when the owner is uneasy about them. He believes a house should be designed for the owner rather than for the architect, and he never tries to shove a plan down a client's throat.

"Don't try to find the one perfect plan," he advises those planning to build a home. "Combine plans in various ways until you get what is best for your way of living. But don't build a home that's too individual. You may want to sell it someday. The best resale market is not for exotic or eccentric homes, but for those built for all-around convenience and beauty at a reasonable cost."

Williams' mind is triple-tracked in those three directions. He can think simultaneously, for instance, of cutting down a kitchen's floor space, harmonizing its proportions, and giving it a handy exit for answering the front door bell.

Clients sometimes are amazed at how far Williams is ahead of them. He seems to see the home complete, with a well-laid fire glowing in the fireplace, while they still are trying to imagine their lot with all the weeds cleared off. While roughing out a sketch of their possible feature dream house, Williams may tell a young couple they can get a nice effect by planting yellow marguerites by the front door. Or they may be astonished to hear him say, while sketching on a tablet during their preliminary talks, that "This room needs a brightly colored chintz sofa" or "In here I'd like to see a large braided rug on a dark brown plank floor."

13 TRACK

Red Cap 42, who leads the Track 13 "church" at Grand Central Station in New York, is Ralston Crosbie Young, who admits he was "out of the church" for 18 years and then did "some pretty hard praying to set right some of the wrongs I had done." Congregation worships quietly in coach car, and often Young is sole Negro in the group.

RED CAP PREACHER

Lunchtime service in N. Y. train station draws humble and high for unique worship

THREE TIMES each week promptly at high noon a benign, bespectacled red cap walks into a darkened railroad car sitting on Track 13 of New York's labyrinthine Grand Central Terminal, takes off his cap and solemnly leads a small congregation of devout followers in religious services which, for simple fervor and quiet dedication to noble aims, are quite unlike anything that happens anywhere Christians gather to pray. Beneath the roar, clang and tumult of one of the world's busiest railroad stations, this unique assemblage of spiritually-minded folk, humble and high, meet on their own lunchtime to try to practice Christianity between Sundays.

Leading this God-fearing flock, which includes prosperous downtown doctors, corporation lawyers, editors and engineers as well as porters and elevator operators, is balding, 51-year-old Ralston C. Young, a red cap for 24 years. For three years now he has conducted services on Track 13, the storage track of the vast terminal. The dignified noon-time services have been attended by some 3,500 persons of all callings and races, most of whom have come away strengthened and enriched by what one erudite editor-member describes as a "wondrous spiritual experience occurring deep in the bowels of a city where materialism is all too powerful."

"We're just doing God's work down here," says red cap Young simply, "and we make no distinction as to color, denomination, occupation or income, because He doesn't."

Continued on Next Page

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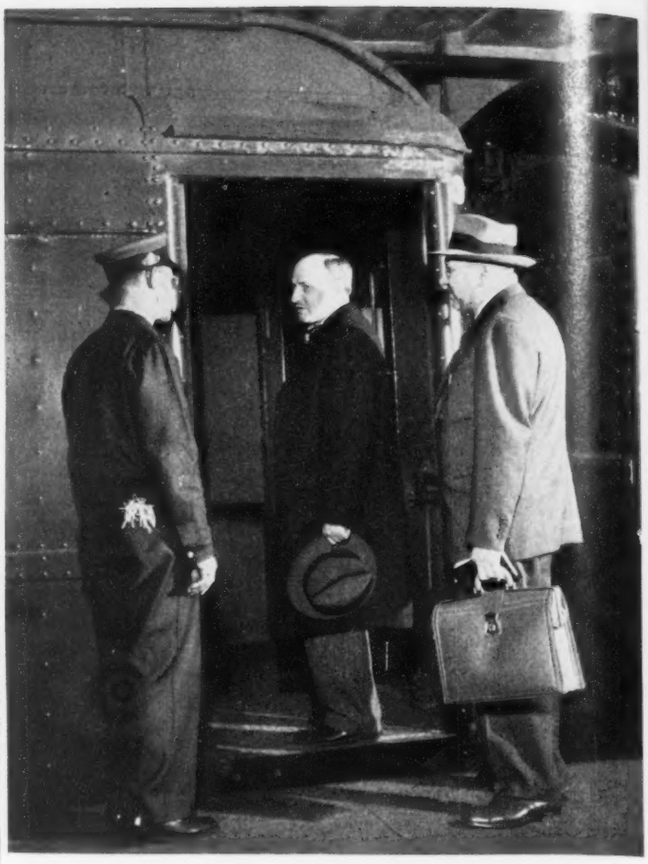

Two businessmen from nearby downtown offices enter car for services after informal welcome from Red Cap 42. He usually averages 25 bags carried daily in his work, knows many notables, but insists that "all people, great or small, are important."

Yale and Princeton students who attended services on Track 13 chat with Red Cap 42 after meeting. Young says he was formerly ashamed of his occupation, but "not anymore." He says: "All honest work is dignified and respectable."

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Track 13 (left) is where unusual congregation always meets in third car down. Young is always amiable, declares: " 'Keep on smiling, fellow,' I say to myself, 'because you've got to win people to God and you can't do it with a long face.' "

UNIQUE CHURCH WAS STARTED ON BENCH IN WAITING ROOM

THE "TRACK 13 CHURCH," if such it can be called, is founded on the principle of what it calls "fellowship in Christ." This simply means that a group of like-minded Christians get together and share the lessons of their experiences freely so that they may become better Christians, "not Sunday Christians, but Christians who live their principles all the week round, on the job, in the home, office and community."

The Grand Central "church" got its start back in 1945 when red cap Young and several friends met each lunch hour on a bench in the station waiting room to pray and discuss their spiritual problems. His first partner in prayer was a white elevator operator in a nearby building. Soon men of diverse pursuits—ministers, bootblacks, advertising executives and department store workers—joined them. Since the Grand Central waiting room did not provide the quiet so vital to religious meetings, the group, in 1946, moved over to a car on a train on Track 13. This particular train does not leave for its Connecticut destination until 4:30 in the afternoon, and until that time very little happens on this track. In these tranquil surroundings meditation is not difficult.

Inside the gospel car there is an easy air of informality when Ralston Young takes charge of the services. There are no formalities. Members usually address each other by their first names. Sole exception to this rule among old members of the Track 13 cell is Mr. S., a retired railroad worker from Yonkers, N. Y., who commutes between his town and Grand Central for the services. This is done out of respect for the venerable but doughty worshipper. He is 80.

"We are all equal in here," Red Cap 42 always tells his predominantly white audience. "We are alike in God's presence."

Red Cap 42 and his associates in prayer are quick to dispel any suggestion that their little chapel on wheels represents an alternative to church worship or a substitute for it. It is simply a means, they say, whereby people in the vicinity of Grand Central can slip down for a few quiet moments of contemplation and prayer during their lunch hour.

Young shuns all designation that would elevate him above his fellowmen, preferring to be known simply as "Red Cap 42," which is the by-line he uses in The Calvary Evangel, The St. James Parish Messenger, and other religious publications to which he frequently contributes articles. "I'm not a leader, only a layman," he told a recent crowded Track 13 audience. I'm not a theologian. I'm a red cap. I know but very little about the Bible, but I'm trying to spread the Word in the only way I know and among people I feel I can reach."

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DO NEGROES HATE THEMSELVES?

THE CAUSE of racial equality is getting an amazing number of new converts in the most unexpected places these days. Whether naive or knowing, most of these white Americans rightly feel that their first approach to blotting out whatever prejudice they retain is to become better acquainted with real everyday, honest-to-goodness Negroes. Too often their past contacts have been with fawning flunkies met either in the neighborhood movie or in their own kitchens.

As more and more of these well-meaning, conscience-stricken folks go out to learn first hand about the race problem, they are discovering some strange and alarming (to them) facts about the Negro.

Because colored Americans are abused, hounded, humiliated underdogs in the U. S. way of life, these white innocents expect to find the Negro with some special kind of virtue, to be above run-of-the-mill prejudices, to be endowed with a virtual halo. It comes as a sudden shock to these good samaritans when they discover that the object of their new-found affection is no better and no worse than they themselves. They are confounded to find out that haloes do not bloom in the slums and virtue does not thrive in gin mills.

Color Discrimination Among Negroes

PERHAPS the biggest setback to their new ideals comes when they are enlightened about racial hate among Negroes.

For some reason these self-appointed crusaders for racial justice expect victims of prejudice to be above prejudice, feel that he who is hated should not himself hate. When they see color and caste discrimination rampant among Negroes, they are not only surprised and pained but highly indignant.

Consider the case of a Johnny-come-lately as far as racial good intentions are concerned. The Saturday Evening Post recently took what it evidently considered a very sly dig at the principles of fair employment by citing the prevalence of color prejudice among Negroes themselves. "Up to now, the idea of compulsion has been confined to white offenders," observes SEP. "The question arises what is to be done to compel colored people to be fair to colored people." Then the second largest magazine in the nation states its case bluntly and quite to the point against Negro dentists who draw the color line and will treat only white patients. It lambasts colored barbers in Southern cities who have "Whites Only" signs in their windows. SEP summarizes: "The truth, increasingly appreciated and deplored by Negro leaders, is that segregation is sometimes profitable to the very people it is directed against."

A recent Christian Science Monitor article states a similar dilemma. Writer Mildred Houghton Comfort discovered a Negro-owned restaurant in Gadsden, Alabama, which will not serve Negroes. Miss Comfort wants to know what President Truman's civil rights law can do about cases of this kind.

Negroes Prove Good Imitations of Whites

BASICALLY what distresses both SEP and Miss Comfort is that Negroes have seen fit to follow the racial attitudes and dictates of the majority of the U. S., to practice what they hear preached far and wide in America, to be guilty of the very things of which SEP and CSM (neither of which employ Negro editorial help) are guilty.

There are thousands of sincere, purposeful liberals in the same shoes as these two publications. Convinced finally by good books and friendly arguments that justice and decency is on the side of the Negro's fight for equality, they attempt to put their good words into action only to find their concept of the Negro's character all warped and distorted. Meeting the Negro personally, they seem disturbed to find him a pretty good imitation of the white man in every respect—so much so that many Negroes take over the very opinions and attitudes of the white majority. To them it is evidently amazing that after centuries of living in a white man's world, white standards have become the way of life for Negroes.

That these standards include color discrimination is a reflection on whites rather than Negroes, although the latter are certainly not to be condoned for their prejudices. Negroes deserve to be condemned just as whites for being guillible and bigoted in practicing segregation. Racial pride, ordinary intelligence as well as common decency should implicitly rule out the practice of discrimination by any Negro but too often, unfortunately, some Negroes are no wiser and no more principled than some white men.

Trying To Escape From Race

IRONIC as it is, the Negro has had to prove his capacity for civilization by aping the white man—and this tragically has included his ideas on "white supremacy."

This ideology has penetrated deeply into the thinking of Negroes and manifests itself in a multitude of ways. Carried to the extreme it even goes so far that some Negroes look down upon, resent and try to escape from their race. Instead of blaming racism for the discrimination that keeps them out of a restaurant and prevents their getting a job promotion, they blame their own race. If light enough they may try to pass and completely escape identification with their darker brothers. If dark they may turn to skin whiteners and hair straighteners to approach white standards of beauty. Often when they see a single Negro misbehaving, they will wryly say: "Isn't that just like a nigger," blaming their race unjustly for what may be true of any group under like circumstances.

Even Racially-Aware Fall Into Trap

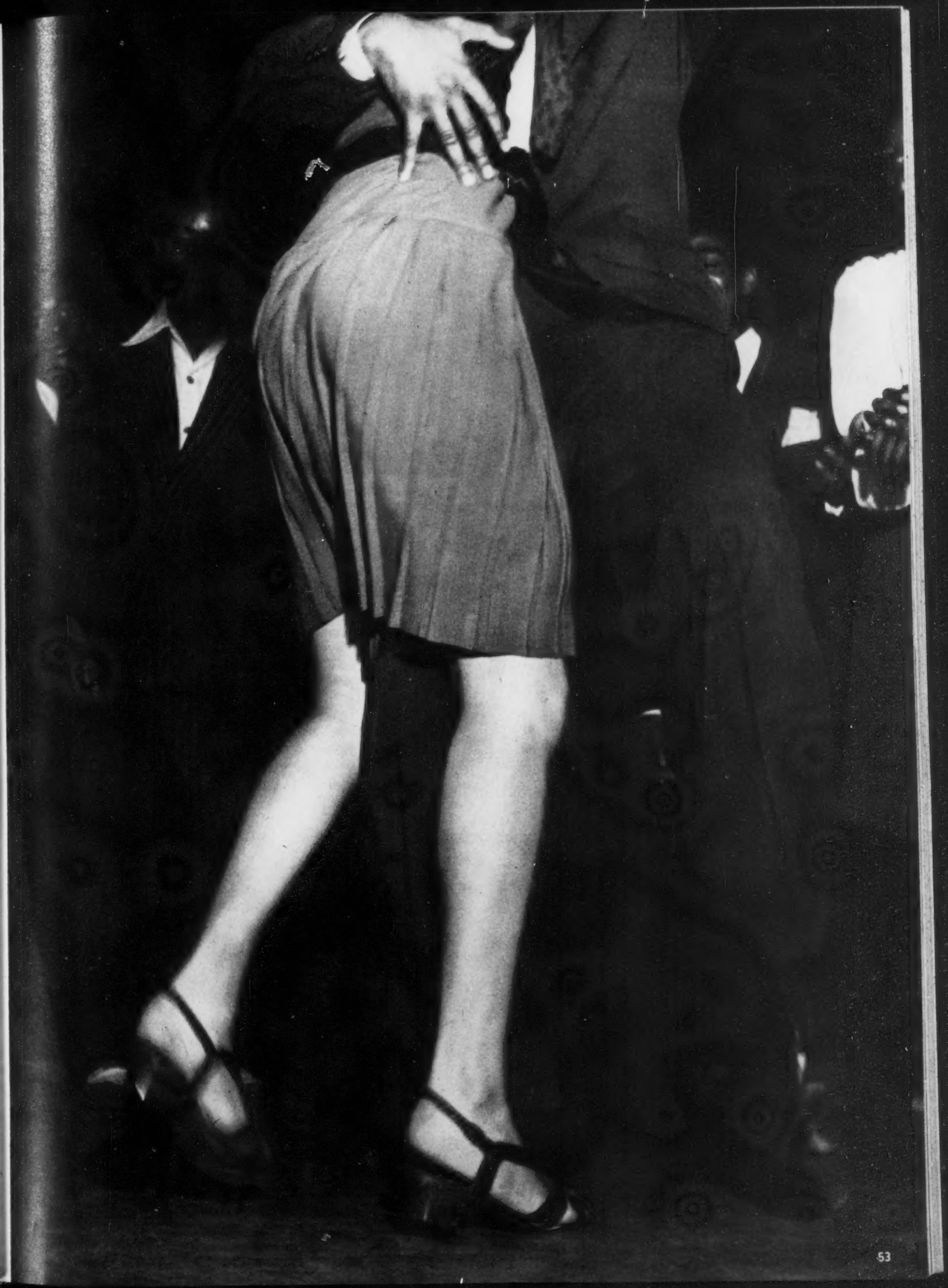
THE SOCIOLOGISTS have a technical term to describe this. They call it "group self-hatred." In everyday words it means that many Negroes hate their own race.

"Group self-hatred" is an invidious white man's trap for the unwary. It snares even the most racially-aware. It shows up in upper class snobbery towards lower-class Negroes, who are held up as an example of why Negroes continue to be discriminated against. It crops out in sneering use of the word "nigger" as a term of derision among lower-class Negroes.

The most stiff-collared guardians of racial pride in many Negro newspapers fall into the trap with their weekly diatribes about "bad conduct" among Negroes, as if this were some special racial trait. They forget that good breeding does not blossom in tenements, whether the slum dwellers happen to be Negroes, Mexicans, Italians or the most lily-white of Anglo Saxons. Boy gangs have no racial tag yet every so often one of our highly-respected press organs angrily orates on the subject of juvenile delinquency as if this were strictly a Negro problem rather than an economic headache of all America. Boisterous dance floor demeanor like that on the opposite page can be found in many white ballrooms as well as the Savoy.

It is time that Negroes ceased condemning their own race for things of which they are far from guilty. Crime and drunkenness, gambling and immorality should be firmly and roundly condemned and fought wherever and whenever they appear, no matter what racial antecedents are involved. But it cannot and should not be blamed on the race involved. These social ills do not occur in a vacuum; they are the end result of racial discrimination. To maintain that race is the cause, is to claim that prejudice is the result of the brown color of the Negro skin rather than the bigotry of the country as a whole.

When a Negro falls for the trap of blaming his own race for the woes of discrimination, he is expressing the very hate that has caused that discrimination. He has swallowed the bait of racial hate just as surely as a Klansman or Nazi.



Retiring at 4 a.m. after final song in night club, Billy Eckstine takes last drag on cigarette. He smokes two packs a day in addition to pipe. Billy usually sleeps in loud yellow pajamas, keeps chocolate bars on nearby night table for snacks while lounging. On guard against colds, he always carries big supply of cough medicine and nose drops.

THE PRIVATE LIFE OF BILLY ECKSTINE

America's No. 1 popular singer and wife live topsy-turvy routine in continual spotlight

AT 30, Billy Eckstine, a suave, slim, vibrant-voiced baritone has become America's No. 1 popular singer, an honor accorded him by a legion of fans, mostly female, whose chief means of registering their delight at their favorite vocalist's art is a high-pitched trill somewhere between a Sinatra bobby-soxer's swoon and the passionate sigh of a Mel Torme admirer. Currently Eckstine's "heart throb" rating is higher than each of these merchants of song according to the 1949 polls of the two ranking music magazines, Metronome and Down Beat.

In the big time a decade since being "discovered" in Chicago's Club DeLisa by famed Earl "Fatha" Hines, the languid Billy hits his peak next month when he goes into New York's Paramount Theater for four weeks at $3,000 a week.

As a top name in U.S. entertainment, the Pittsburgh-born balladeer is not unlike other theatrical stars in his typical upside-down routine and his lack of a real private life although he is happily married to a former band singer. His wife, June, is not at all jealous of the hordes

Mixing with customers keeps Billy busy between shows. He eats as many as five or six meals daily, "just whenever the urge hits me."

Trying his hand at 26 game. Billy finds luck running against him. Last year Billy earned over $100,000. He is leading MGM Records best seller lists.

Backstage naps are Billy's way of catching up on sleep. He flies to most engagements, has his 1947 Cadillac follow and then usually drives to work.

Billy and his wife June have often been subject of divorce rumors, most recent being radio broadcast by Walter Winchell, but both insist they are happily married.

of high school girls, frustrated stenos and restless married women who drool over Billy's debonair good looks. Rather she enjoys reading passionate love letters from fans. "June says as long as the girls swoon I don't have to worry about eating," chuckles Billy.

"Despite what a good part of my public thinks, we are together a whole lot," says Eckstine. June usually travels with him on engagements lasting more than a week. Both live the topsy-turvy schedule that is the lot of any night club entertainer. They breakfast at 5 in the afternoon, eat snacks about every three hours thereafter until bedtime which is usually between 4 and 7 a.m. Billy quits work at varying times from 2 to 5 a.m. At this hour he is liable to eat anything for which he has a yen, from a tenderloin steak to a banana split. He goes to his hotel at a very leisurely pace, frequently stopping at an after-hours spot for a night cap.

Like most entertainers Billy sleeps with great gusto but sometimes gets less than five hours a day. "I'm a fiend for sleep," he says. "But funny thing I never get enough."

Autograph hunters constantly flock after Eckstine. He maintains cool, almost-studied indifference to starry-eyed females and one of his managers considers this valuable asset to singer. "That hard-to-get manner drives 'em crazy."

Continued on Next Page

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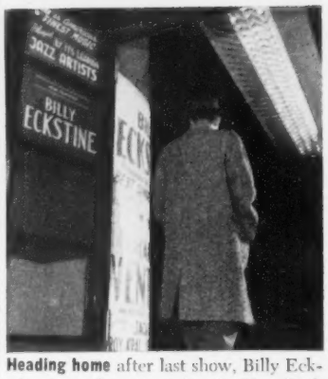

Heading home after last show, Billy Eckstine is ready to turn in. In New York Eckstines have three-room apartment.

Cigarette is first thing Billy reaches for in morning. He wears loud jade green silk lounging robe.

Shaving, Billy makes quick work of beard after shower. He uses brillantine on his hair.

ECKSTINE TAKES WORSHIP

BILLY ECKSTINE, a really modest young man, is scarcely moved by the adulation he gets from his female admirers. He appreciates it, but takes it cautiously. Some of it, he observes, is not quite genuine. He enjoys it, nevertheless.

"I get all kinds of kicks in bringing happiness to people," he says. "People have different ways of expressing their happiness. Some women sigh. Others listen silently. Men clap. Other men yell out. It depends on the individual."

He has analyzed the "eckstatic" response very carefully and come to some pretty definite conclusions about it. "When women sigh to my singing, some of it is affected, put on. I know that. Some of it, though, is really sincere. They mean it because they feel something from my songs. The phony swooning bugs me. But when I realize that a women is crying out from her heart and with her feelings, I get my kicks. That knocks me out."

Shopping is favorite pastime for Billy. In Chicago he buys at Burt's on 47th Street, wears unusual shoe styles like alligator skins and suede. He has more than 200 ties, hangs them everywhere in hotel room when on road.

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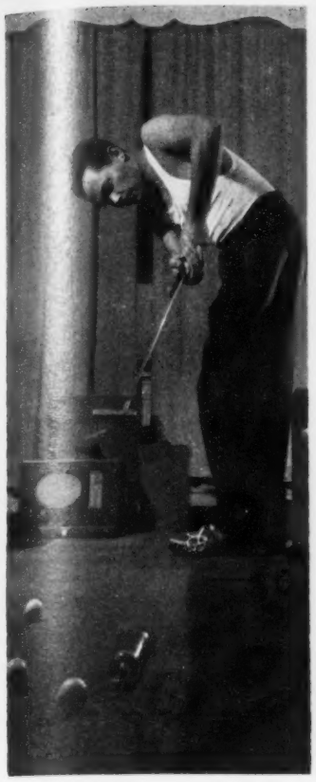

Golf shots are practiced in his room with aid of glass. He never plays as much as he likes.

Mustache is trimmed meticulously by Billy. Radio or records are usually playing while he completes his toilet.

Late afternoon breakfast is usually heavy meal preceded by tomato juice. Favorite is medium T-bone steak.

FROM FEMALES CAUTIOUSLY

"It's my business to entertain folks, and to make 'em happy. If I succeed to the extent that they scream a little, that's okay too. As long as they mean it, I'm happy."

He has been romantically approached and propositioned in dozens of ways by scores of women from coast to coast, but this has not dimmed his essentially high regard for the fair sex. "Women," he says with a roguish glint in his eyes, "are still wonderful things to me."

His fan clubs, now swelling in number, embrace over 30,000 virulent Eckstine devotees organized into some 100 highly active chapters. These little groups follow his itinerary with the utmost avidity, send him gifts, write him batches of letters each week, and arrange teas, parties and receptions in his honor when he comes to their towns. His organized fans maintain a tremendous running correspondence with him which is handled by his wife, June. June reads these letters and eventually sees that they are all answered.

Radio programs keep Billy busy before night club appearances and sometimes between shows. He has been signed by MGM for movie work, has taken five screen tests. On road Billy reads lots of Western stories.

Continued on Next Page

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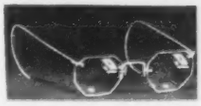

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With movie star Burt Lancaster, Billy listens to Charlie Ventura band at Chicago's Blue Note. Despite success with melancholy tunes, Billy says he hates "blues because you can't do anything with them. But I like the bebop angle very much."

MANLY VOICE PLUS ROMANTIC

BILLY ECKSTINE'S fame as a Lothario of song rests mainly on a breast-heaving, passion-charged, seething mass of feminine humanity, but his art is widely though less vocally appreciated by many an American male. During one appearance in Newark, N. J., a feverish young man stood in front of the stand holding a perfume bottle full of a green liquid. Between Eckstine choruses, he would open his mouth, place a drop of the liquid on his tongue, then roll his head back and forth, shouting ecstatically, "Yeah, man!"

Such frantic antics are usually ignored by Billy, but on occasion he has been known to gently rebuke males in the audience for too boisterous behavior. Thus, during his last engagement at the Royal Roost in New York, several musicians from Duke Ellington's orchestra were so excited by his rendition of *Ol' Man River* that they began to punctuate his verses with such comments as "Sing it, Billy! Sing it!" Eckstine soon became a little irked by these loud exhortations to "Sing it," and suddenly stopped dead, but within the proper rhythmic interval. Turning to the over-enthusiastic Ellington bandsmen, he asked them, "What the hell do you think I'm doin', jugglin'?"

His army of fans is united by a common feeling of loyalty to their idol. A couple of years ago a rumor began circulating that the great Eckstine had contracted cancer of the throat and had only six months to live. Several fan clubs started a collection "to save Billy's voice." This rumor started immediately after Eckstine was forced to leave a Kansas City bandstand suffering from a headache. By the time the report reached the East and West Coasts the headache had become a cancerous growth in the throat.

"I can't understand why I have to be the subject of these fantastic rumors," Eckstine says. "Some rumor mongers didn't stop until they had me dead and buried."

It is hard to single out any one facet of the Eckstine style and personality that explains his remarkable rise to the top as a popular singer of sentimental ballads. His voice, flexible, wide-ranging and vigorously masculine, undoubtedly exerts the biggest pull on the heart strings of women many of whom believe he is sending them a highly personal "message" when he croons *Somehow* or *Prisoner of Love*. It is not the voice alone that "sells" Eckstine, fluid and appealing though it is; his romantic features, rakish suits and engaging smile help a lot, too.

Clothes have intrigued him from his Armstrong High School days in Washington, D.C., where he was considered a very "sharp" dresser. Affluence has hardly modified his tastes in clothes, merely increased his ability to buy more of them. His wardrobe is most extensive, and is fast moving into the Duke Ellington class. Billy orders his $150 suits from swank New York and Los Angeles tailors five and six at a

In their home at Ardmore, Pa., June and Billy Eckstine play with their collie named Crooner. "June cooks like mad," says Billy, who considers her best dishes kidney stew, Italian spaghetti and a special meat loaf "that's just real crazy."

PERSONALITY EXPLAIN SUCCESS

time; he buys his roll-collar shirts six and twelve at a time, and $5 Argyle sox by the boxful. He wears $25 hats, $20 sport shirts, and sports an unusual collection of custom-built shoes which range in price from $75 to $100 a pair.

Born William Clarence Eckstein 30 years ago in Pittsburgh, Billy has never had any formal musical training. He learned the rudiments of music from close working association with jazz musicians in Washington where he won first prize in an amateur show at the Howard Theater and later was a featured singer in the floor show at the local Cotton Club. He left Washington for Chicago in 1939 and got a job singing at the Club De Lisa there and it was in this spot that he was "discovered" by famed "Fatha" Hines. Joining the Hines band as a vocalist, Billy learned to blow a trumpet in between one-night stands.

After leaving the Hines band in 1944 Billy took a few jobs along 52nd Street in New York until the 20 per cent cabaret tax cut vocalists out of the entertainment bill of fare offered by the clubs on that noted swing street. Billy then decided that "the next best thing was to form my own band." The new Eckstine band soon became talked about in "hip" jazz circles as an exciting new aggregation and proceeded to make some musical history. It contained such great names in bop as trumpeter Dizzy Gillespie, drummer Kenny Clarke, and tenor saxmen Dexter Gordon and Gene Ammons.

Eckstine himself grew faster than his band did. Rising salaries plus the lure of bigger money as a single, finally forced him to disband the group. He did it reluctantly. "My band was a bebop kick," he explained later, "and you can't sing with that so well."

Eckstine, who is a staunch believer in the bebop school of jazz, doesn't sing bop himself, but hears Dizzy Gillespie and Charles Parker "for kicks" whenever they are accessible. Unfortunately, from the point of view of Billy's personal musical sense, bop and "Ekstacy" don't go together. As a result Billy Eckstine has become a singing idol of millions (at a minimum weekly fee of $1,500) by giving out with highly elaborate arrangements of *Caravan, Skylark, Sophisticated Lady, A Cottage For Sale* and an entire repertoire of ballads that fairly drip romance.

Does Eckstine prefer his own music? Eckstine answered this question not long ago rather vaguely, but still tending toward the negative. He explained that after a new recording, he listens to the disc a few times, then puts it aside where it inevitably gathers dust in his collection. The truth is; he'd rather listen to bop any day.

"New York is probably the most 'hip' of all towns," he says. "New York audiences have a greater appreciation of the new music. They understand musical changes and virtuosity better than folks do in the hinterland."

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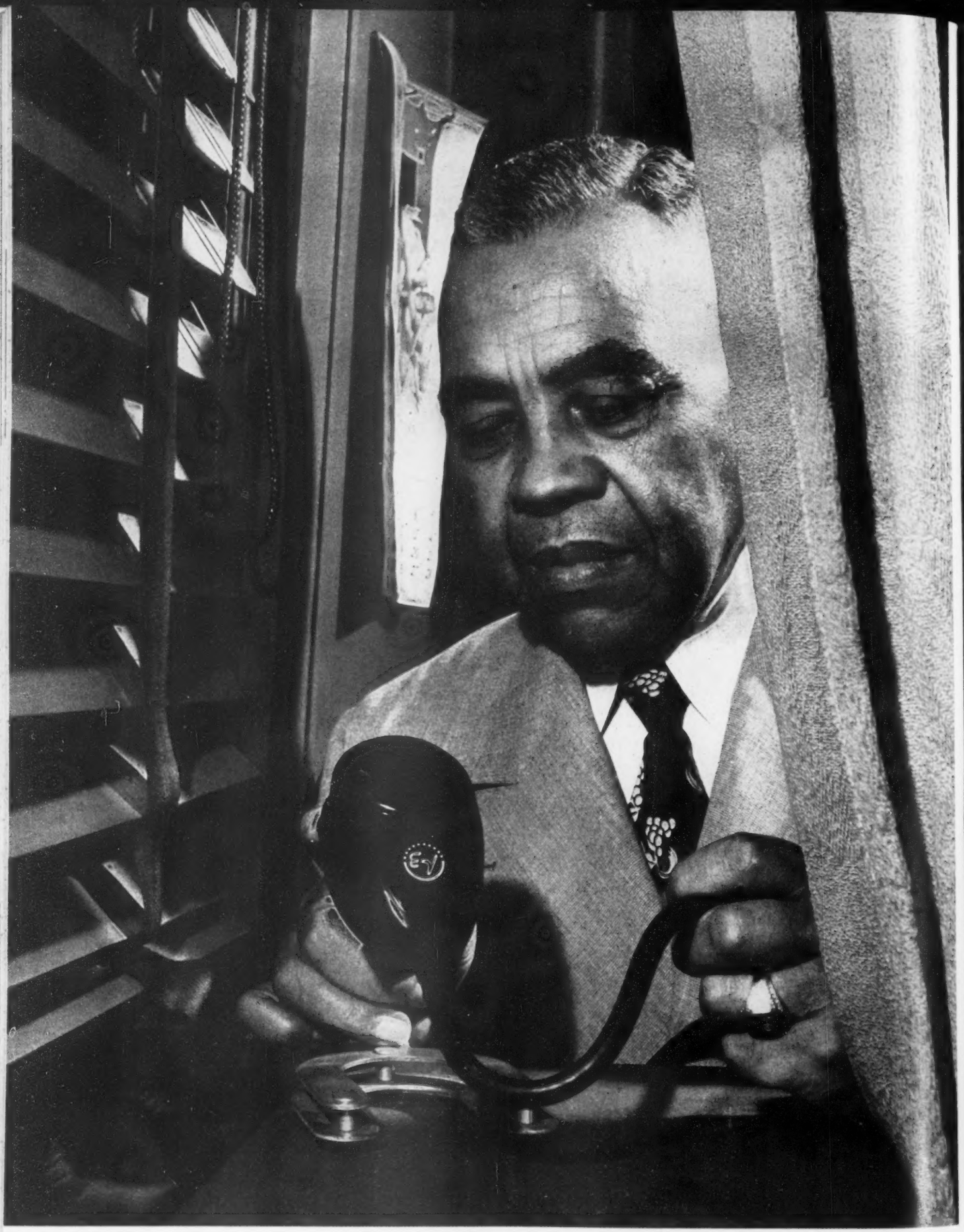


Hidden microphone is carefully checked by private investigator Sheridan A. Bruseaux before client arrives. It will pick up conversation for future reference in checking facts. Mikes with suction cups and wireless mikes that transmit sound to a distant wire recorder are standard equipment in Bruseaux's office.

The Crime Files Of Sheridan Bruseaux

In 30 years of sleuthing, crack Negro detective has earned fabulous fees handling important cases for giant corporations and millionaires in trouble

BY ROBERT LUCAS

AMERICA'S ace Negro detective is Private Investigator Sheridan A. Bruseaux, a super-sleuth who was once offered—but rejected—the job now held by J. Edgar Hoover, chief of the Federal Bureau of Investigation. Neither the gaunt, gangling "gumshoe" nor the brash, breezy "private eye" of current novels and movies, Bruseaux looks more like a well-to-do lawyer, which in fact, he is.

As head of the only national Negro secret service agency, Bruseaux has handled some 4,000 criminal cases for both prosecution and defense. In 30 years of investigating he has worked for millionaires on sensational divorce cases; earned $150 per day while probing the $1,000,000 slush fund in Chicago Cook County's Sanitary District; and master-minded a complete investigation of the Detroit race riot in 1943.

Bruseaux is the only outsider who knows the full story behind one of the biggest mysteries in sports—Max Schmeling's stunning defeat of Joe Louis.

Today, 200 lawyers in all parts of the country rely on the Bruseaux Detective Agency for all types of secret service.

Too well known now to chase clues and snoop for suspects himself, the "Hawkshaw" from Little Rock, Ark., directs the movements of his well-trained, sharp-eyed agents from an imposing suite on the 14th floor of the Garrick Building in Chicago's Loop.

Now and then he adopts the bloodhound role again, but usually Bruseaux concentrates upon wringing the truth from reluctant witnesses and stubborn suspects with the aid of the highly complicated psycho-detectometer (lie detector machine) and its inventor, white psychiatrist and criminologist Dr. Orlando F. Scott, with whom he has been associated for nearly two decades.

Not content with investigating individuals, business corporations and organizations, Bruseaux has taken on entire cities as well. Biggest case he ever handled was his probe into the causes of the Detroit race riot in 1943. Certainly it was the most widely known and most significant operation Bruseaux directed since he first opened the doors of his agency back in 1919.

At the urgent call of the Detroit Housing Commission, Bruseaux invaded the city with 35 secret operatives, all with sociology degrees and a comprehensive background in law. Twenty Negro and 10 white girls, recruited from Howard University, the University of Chicago and Columbia University, were assigned certain areas in which to take up residence in Detroit and given $300 expense money. Once located in these "hot spots" the girls mingled with the residents, gathered information through interview and skillful questioning. They sent their findings in to their chief who proceeded to organize the data into a comprehensive report. Within two weeks, it was established that underlying the actual flare-up were: 1) Pent-up antagonisms between poor whites from the South and recently urbanized Negroes thrown together in a metropolitan city; 2) A housing problem for Negroes; 3) A gross neglect of recreational facilities for both Negro and white Detroiters.

But even more important, perhaps, was the fact that Bruseaux spiked all the ugly rumors that touched off the tragic incident. The riot began on the big bridge leading to Belle Isle, a recreation park, and spread like wildfire across the river to the city. Outdistancing the actual fighting were the false rumors that incited the war-tensed populace to violence. In the Negro areas it was said that two colored women had been beaten by whites, and that a Negro baby had been snatched from its mother's arms and tossed into the Detroit River. In the white communities, it was said that a 15-year-old white girl had been raped by Negroes on Belle Isle and that Negroes had "taken over" the public park.

Major factor in preventing the uncontrolled spread of rioting, the detective observed, was "prompt action by the CIO leadership, coupled with the general understanding of CIO principles, (which) served to prevent one incident arising in any of the numerous war plants where black and white men work side by side."

In the Detroit Free Press of Thursday, July 15, 1943, publisher John S. Knight stated in an editorial, "The first investigative report on the deep-seated cause of Detroit's race riots has been made public. Offered by Sheridan A. Bruseaux, head of a private investigation agency, its merit is that it goes into detail about matters generally understood but about which there hasn't been much specific information to the public."

The newspaper publisher then recommended quick action by the city on the four points suggested in Bruseaux's lengthy report. They were housing, education, recreation and police. Within a year the Motor City had added Negro police officers, increased the number of colored teachers in its school system, built more parks and playgrounds, and set to work on its housing problem.

It was while serving as chief investigator for Special Grand Juries in Chicago and probing local crime in 1926 that Bruseaux drew down a fancy $150 per-day salary and expense account for three years. This job completed, he was appointed special investigator for President Hoover's Crime Commission and dug up facts concerning the Negro's status in education and business in all of the 48 states.

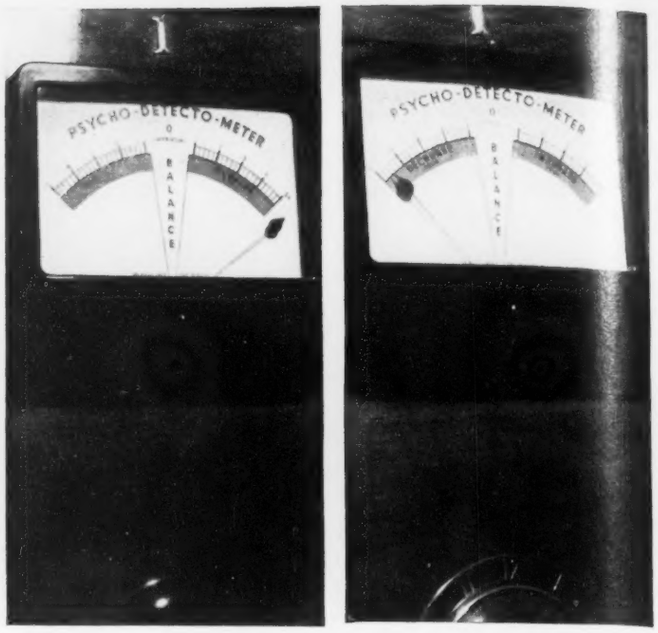
Subsequently, the newspapers of January 19, 1929 carried a news item that Sheridan A. Bruseaux had been offered the $10,000-a-year post as Chief Investigator in the Department of Justice working directly under Attorney General of the U. S. John G. Sargent. Bruseaux went to Washington to confer with Illinois Senator Charles Deneen, Vice President Charles G. Dawes, and Secretary of the Interior Roy O. West.

But at the insistence of his wife, the former Ethel Sewell of Philadelphia whom he married in 1923, Bruseaux turned down the job. Like his wife, he had no relish for life in the Jim Crow capitol; especially not after having attended law school at the University of Minnesota, been a resident of Chicago for years, and having spent three years in prejudice-free Europe.

Instead, the astute secret service man concentrated on building up his national agency. His financial fortunes were considerably

Continued on Next Page

Lie test is given Bruseaux client by Dr. Orlando Scott, inventor of psycho-detectometer. Head and hand clamps record bodily changes that occur when lie is told. Many persons voluntarily submit to test to clear themselves of suspicion.



Needle shoots to right of dial when subject tells a lie, to left of instrument when truth is told. Seasoned liars whose faces do not betray them cannot hide increased blood pressure, heart beat and other symptoms disclosed by machine.

SHERIDAN BRUSEAUX *Continued*

enhanced by handsome retainers in cases like the famous Kip Rhinelander divorce, in which the prominent millionaire sued his wife on grounds of "fraud and deception" at the time of their marriage. Rhinelander maintained that his wife, Alice, concealed her Negro ancestry when he fell in love with and married her.

As soon as he was hired by Rhinelander's attorneys, Bruseaux sent female operatives to New Rochelle, New York, placed them as maids in the hotel where Alice Rhinelander had been working as an elevator operator when she met her husband. From the data gathered, Rhinelander was able to prove his contention in court, won a divorce from his colored wife.

The fast-rising young detective also netted a sizable fee from the nationally-publicized Stokes divorce case. Millionaire W. E. D. Stokes shocked society's bluebloods by filing a sensational counter suit to his wife's suit for divorce. Charging adultery, Stokes claimed that his wife, Helen Ellwood Stokes, had been intimate with several Negro men, including former heavyweight champion Jack Johnson. Bruseaux was retained by Mrs. Stokes' lawyers. Key witness for Stokes was Nell Rose Miller, Mrs. Stokes' personal maid, whose testimony substantiated the charges against her mistress. Detecting a false note in the story and manner of the witness, Bruseaux obtained an order for a lie detector test. The maid's story was proved false and a $1,000 bribe was uncovered. Mrs. Stokes won the divorce and a large settlement. This case marked the first use of the lie detector by a Negro detective.

Although disguises are somewhat dated now, Bruseaux used that device back in the 1920's with surprising results. In that year he was called by Wilson & Co. packers and offered $100 a day to check into the claim of $25,000 for personal injuries being made by Miss Marie Walker. Two Wilson company trucks had been racing down a street and one of the vehicles swerved, knocking Miss Walker to the ground. The victim charged that as a result of the accident, she was almost blinded, became hard of hearing, crippled and otherwise permanently injured. She had been examined by noted alienists, all of whom agreed she was a dementia praecox patient. They substantiated her claim that she was "hounded by people who were talking about her, heard bells ring and angels sing, and was visited by ghosts at night." On the basis of this, she was awarded judgment.

Bruseaux's problem was to get close enough to Miss Walker to watch her in unguarded moments. Bruseaux hit upon a disguise. Driving to the woman's home, he pulled out a notebook and pencil, rang the bell and waited. The door was opened cautiously by an elderly woman, Miss Walker's mother, who was rather hostile at first.

"I'm from the ——— newspaper," the detective said. "We want to run a story about your daughter's good luck in winning all that money."

By now, the atmosphere had cleared a little and Bruseaux was invited inside. After a few general questions, the detective asked, "Do you happen to have a photograph of your daughter? Our readers will be interested in seeing what she looks like."

There was no picture available, so he suggested taking the young woman to a photographer's studio. Miss Walker hesitated only a moment, then agreed. Observing her carefully, Bruseaux noted that she needed no help, did not limp as she walked to the automobile. During the ride to the studio, the "insane" woman was perfectly rational and in extremely good spirits. She warmed up to the friendly "reporter."

Later, in his office, Bruseaux made out a report which formed the basis of a demand for a new trial by the packing company. But on a technicality the judge denied the motion, awarded the plaintiff $11,000 damages despite the fraud exposed by the ingenious investigator.

The shrewd detective is particularly adept at uncovering fraud cases. In 1934 he exposed a Negro couple who operated the well-known "badger game." Their victim in this case, was Wallace F. Kirk, scion of the multi-million dollar American Family Soap manufacturers. Si Rhodes was hired by Kirk as a valet and a short time later, invited his employer to his home on Chicago's South Side. Kirk accepted the invitation, and during the visit was introduced to Bernice Rhodes, the valet's wife. Rhodes then proceeded to brand Kirk a "wife stealer," named him in a $100,000 alienation of affections suit.

This was where matters stood when Bruseaux was contacted by Kirk's lawyers. He assigned one of his best women agents to the case. She managed to rent a room in the Rhodes' apartment where she kept a careful watch of the couple's activities. The operative learned that Rhodes' racket was to use his wife as bait and shake down men whom he persuaded to visit his home. Picked up by police, the man and his wife confessed when confronted with the evidence.

During 30 years of operation, Bruseaux has saved other clients millions of dollars. Recently, a Southern railroad complained that

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SHERIDAN BRUSEAUX *Continued*

their conductors were pocketing cash fares of Negro passengers who rode the Jim Crow cars for short distances. The rail firm assigned Bruseaux to determine the extent of the thefts. Another large railroad suspected its dining car stewards of stealing huge amounts of food and supplies. Called in for a conference, Bruseaux was asked by a company official whether he thought he could succeed in tracing the leaks.

"After all," the white man said, "we've had our inspectors ride the dining cars and we've had Pinkerton agents on the case. We haven't been able to get a bit of evidence."

"I'll succeed where they failed," Bruseaux said bluntly, "because I'm a Negro and I'm not supposed to have any sense. I'll put a Negro cook on a diner and another one of my men as a waiter. We'll catch those stewards red-handed. In order for those white men to steal, they've got to have help from a colored waiter or cook!"

The customary disregard of most whites for Negroes in lowly jobs gives Bruseaux agents a distinct advantage over those of Pinkertons, Burns, Hargrave and other white detective agencies. During the war the Beck Shoe company, with five stores in Chicago and 100 throughout the U. S., was losing thousands of dollars of merchandise weekly. Bruseaux was given a trial at one of the stores, was told by the company he could handle all their accounts if he made good.

Three colored agents were planted in the shoe store, at $12.50 a day plus their wages; one was a porter, the other two a maid who dusted and cleaned the hosiery counter and one who worked in the washroom. Bruseaux's report to the company a few weeks later hit pilfering employees like a bombshell. It revealed facts that no white detective had yet been able to prove—sales girls removed nylons from the shelves, entered the washroom and left the store wearing five and six pairs of stockings on top of one another. The practice was halted immediately and to this day, the white women do not know that their downfall was due to the "dumb" colored maids who worked with them a short while.

By far the most baffling assignment ever listed on Bruseaux's docket was his investigation of Wilberforce University in 1926, which was conducted secretly over a period of two years before sufficient evidence of financial irregularities was uncovered. Two special agents, young women from the University of Chicago, were placed on the school staff, taught for two terms while tracking down clues. Two girls and two men "students" were planted in dormitories to get data on living conditions there and the treatment accorded bona fide students. The new secretary to the superintendent was in reality one of the agency's top-notch women operatives.

After 24 months of persistent probing, it was revealed that certain officials had transferred university property to their own names. Eventually, a Methodist bishop and the school superintendent quit under fire. Comparative figures compiled by the auditor of the state of Ohio after the Bruseaux investigation showed that literally millions of dollars had been mis-spent over a period of years. For his work, Bruseaux was awarded an honorary LL.D. degree from the university.

Cracks Kidnapping Plot

SOME of his most spectacular cases involve fabulous fortunes from the rich oil lands of Oklahoma. When the federal government admitted the Indian Territory into the Union as the state of Oklahoma, the Dawes Act provided that every member of the Five Civilized Tribes—including the Creeks, Choctaws and Seminoles—and their Negro slaves be given 120 acres of land. But the supposedly worthless land turned out to be soaked with rich oil and Indians and Negroes suddenly became wealthy beyond description. Many a red and black parvenu was tricked into signing away his huge fortune, was persuaded by unscrupulous whites to trade deeds for worthless stock. They were sold fancy clothes and autos at exorbitant prices by scheming white men. One group even resorted to kidnapping.

Central figure in the kidnap plot was an 18-year-old Creek

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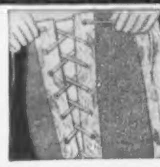

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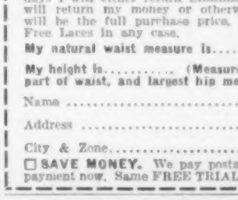

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Wire recorder is often used by Bruseaux to make playback of a client's story. Here he checks legal aspect of case with John W. Rogers, young lawyer in Bruseaux's office. Spool of wire, which can be re-used, will record full hour's conversation.

SHERIDAN BRUSEAUX *Continued*

freedman named Annie Cully, whose 160 acres lay in the new Garrison oil pool near Okemah, Okla. Worth more than $1,000,000, the eight producing wells caught the eye of J. H. Goodwin, an undertaker of Tulsa. A colored school teacher was hired to spirit the girl out of town and the girl's father was forced to sign over a deed to the property for $25,000.

A relative of the girl, J. Turner Wall, prominent Chicago politician, visited Bruseaux's office and expressed fears for the girl's safety. He also pointed out that there was something fishy about $1,000,000 in oil land being sold for $25,000. Picking up the trail of the kidnapped girl proved to be an easy job and Bruseaux found her in the Vincennes Hotel in Chicago with the school teacher, who was posing as her aunt.

The detective discovered that the deed was obtained in May, 1921 but was not recorded until June 11, 1922, the day after Miss Cully became 18 years of age. The crooked deal was exposed and Goodwin, arrested in Oklahoma, confessed to the plot.

Another "kidnap" case turned out to be an elopement. In June, 1927 Bruseaux received a frantic call for help from the parents of teen-aged Carol Chilton. She had disappeared from home and left no trace. Bruseaux got on the trail, followed clue after clue until he reached New York City. It was there he found Miss Chilton happily married to Maceo Thomas, the young man with whom she had won local fame in Charleston contests in Chicago. The newlyweds got parental blessing and continued their careers as the internationally famous dance team of Chilton and Thomas, favorites of the American and European stage.

Robert S. Abbott, founder of the Chicago Defender, gave Bruseaux his first professional case when he called on his friend to check into the activities of Marcus Garvey, who was suing the publisher for $100,000. Garvey, leader of the Universal Negro Improvement Association of the World, a "back to Africa" movement, had organized the Black Star steamship line to carry members to Liberia. In selling stock for the company, irregularities developed and Bruseaux was hired to determine whether or not the public was being bilked. By some maneuver, the secret agent managed to get hold of a couple of Black Star shares and submitted them to the Attorney General's office. Authorities invaded a mass meeting at Chicago's 8th Regiment Armory where

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SHERIDAN BRUSEAUX *Continued*

Garvey was scheduled to speak, took the UNIA leader off the rostrum, booked him for violation of the "blue sky" law.

Gets Training in Army Intelligence

PROUD of his profession, the smooth-shaven, full-faced detective who got his basic training in army intelligence during World War I, feels that the field is ripe for young Negroes with daring and ability. "Many people laughed at me when I opened my office in 1919," Bruseaux recalls, "but through the help and encouragement of friends I built this agency into a national organization, the first of its kind in the world."

Some time ago, Bruseaux got together with the Burns, Pinkerton and Hargrove agencies and formed the National Association of Detective Agencies whose goal was to put private investigators on a professional footing. Bruseaux, the only Negro, was a member of the board of NADA.

The most dramatic expose Bruseaux ever made was that of the Black Ku Klux Klan, organized in Gary, Ind., back in 1925. Originally sent to the steel town to probe an anti-Negro strike by white high school students, the ace investigator uncovered the most unusual organization of its kind—a Jim Crow branch of the KKK. Based on "100 per cent Americanism," the group was sponsored by certain Negro ministers and politicians, he found. Posing as a prospective member, Bruseaux attended a secret meeting of the Black KKK, heard one of the leaders declare: "There is no 100 per cent American; the white man came first and the black man next. If you people become members of this noble order, it will mean a closer relationship between white and black races in Gary."

Those who joined—at $10 a head—were promised police protection and the white KKK furnished "expense" money to Negro preachers. After the rebellion of white students of Emerson High school when Negroes were enrolled, a secret city council meeting was held at which Mayor Floyd E. Williams agreed to allocate $15,000 for an all-Negro school. (The present generation of white Emerson high school students two years ago repeated the anti-Negro strike of their parents.) The three Negro councilmen were in accord with the arrangement as outlined by the mayor. But at a later meeting, after Bruseaux' startling revelations, the colored councilmen fought bitterly against the Jim Crow school. Thereupon, the Gary council outlawed segregated schools.

Probes Louis-Schmeling Fight

UNDOUBTEDLY, the hottest case ever handled by Bruseaux and his national organization was the investigation of the first Joe Louis-Max Schmeling bout, in which the Brown Bomber was unexpectedly KO'd by the German. Backed by big moneyed interests, Bruseaux set out to find the cause of Louis' defeat.

After completing his investigation, Bruseaux was sued by Julian Black and John Roxborough, Louis' managers, for $100,000 for allegedly reporting that Joe had been "doped" before the fight. The detective countered with a suit against the Louis cortege. After an inconclusive legal battle, the case was settled out of court, with Bruseaux getting a healthy chunk of Louis' earnings.

Bruseaux claims he is the only outsider who knows the true inside story behind Louis' defeat, but as is true of many of his most confidential cases, his lips—and his files—are sealed.

Today, more the executive than the chaser of common criminal, Sheridan A. Bruseaux represents only large firms, handles cases of national importance. He maintains his exceptional reputation as an ace investigator through his shrewd analytical mind, his national and international contacts, and with the help of two invaluable machines—a wire recorder with concealed microphones and the amazing lie detector machine.

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